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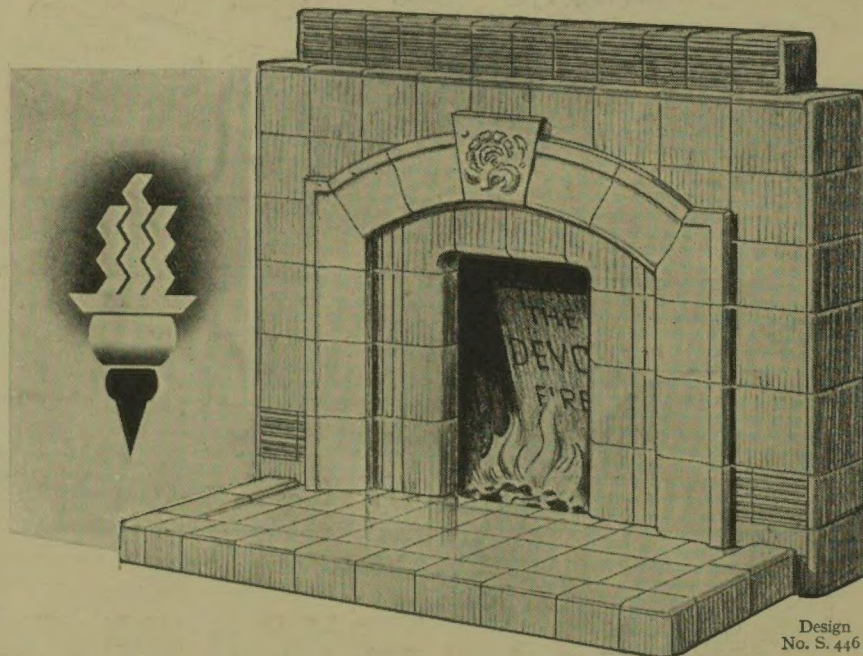
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, AUGUST 29, 1936.



1. H.M. BATTLE-CRUISER "REPULSE," WHICH HASTENED TO INVESTIGATE THE STOPPING OF THE "GIBEL ZERJON" TEN MILES OFF MELILLA.

2. THE "GIBEL ZERJON," WHICH WAS STOPPED BY THE "MIGUEL DE CERVANTES."

3. H.M.S. "CODRINGTON," WHOSE CAPTAIN BOARDED THE "MIGUEL DE CERVANTES."

## THE BRITISH STEAMER "GIBEL ZERJON" STOPPED BY THE SPANISH CRUISER "MIGUEL DE CERVANTES."

More especially because of Germany's vigorous protest against the stopping and searching of the German liner "Kamerun" by the Spanish Government cruiser "Libertad" outside Spanish territorial waters off Cadiz, the keenest interest was taken in the stopping of the British steamer "Gibel Zerjon" by the Spanish cruiser "Miguel de Cervantes" ten miles off Melilla on the morning of August 23. The battle-cruiser "Repulse" and two destroyers proceeded to the vicinity to investigate.

In the afternoon the captain of H.M.S. "Codrington" boarded the Spanish cruiser and protested against interference with British shipping outside territorial waters. The captain of the cruiser apologised. On August 24 the British Government expressed satisfaction at the Spanish Government's assurance that there would be no further searching of British ships on the high seas, but made it clear that they would regard as illegal any stopping of a British ship outside the three-mile limit.





By ARTHUR BRYANT.

EXCITING as the news from the Continent has been, in matters domestic August has been a quiet month. It generally is. Apart from a most tragic colliery explosion, the event which has made most noise has been Mr. Neville Chamberlain's letter to the *Daily Telegraph* about the blackbird which he heard imitating the notes of a thrush in the ancient garden of No. 11, Downing Street. It is true that there is some doubt in the minds of ornithologists, or at any rate of those who pass in the newspapers for such, as to whether Mr. Chamberlain heard a blackbird at all. It is even possible that he was mistaken and that what he actually heard was some other sort of bird. But whatever he heard there is no question but that the great British public was delighted to learn that the Chancellor of the Exchequer was in the habit of occupying part of his working hours listening to birds. Immediately a rather awe-inspiring figure, wrongly regarded as cold and aloof by those whose knowledge of him was confined to his association with the most unpopular political pronouncement of the year, became invested with charm and even a kind of wistfulness. A successor had been found to Sir Edward Grey, whose addiction to wild ducks, seagulls and other winged creatures made him loved by members of every party in the state. In a single short letter, Mr. Neville Chamberlain has done more to capture the heart of his countrymen than in all the actions and speeches of a long and highly useful political life. They will now be ready and more than ready to do

anything he asks them, and I should not be surprised if the rate of income-tax collection shows a marked increase during the next few weeks.

If this were any other country but England, all this would sound like the wildest political extravaganza. On the face of it, one would suppose that a body of over-taxed citizens, working extra time to pay off enormous impositions, would be pained and not pleased at the thought of statesmen to whom their financial interests were committed wandering about the garden of his official residence listening to birds and even spending time writing to the papers about them. But a sound instinct has always made the English people value anyone who has a liking for animals, even if, as sometimes happens, it only takes the form of killing them. A man whose heart is in the open air, they argue, is not in politics merely for his own sake. Only the good of the commonwealth could cause him to scorn out-of-door delights and live laborious days in so stuffy a place as Parliament or so dull a one as a Whitehall office. That Mr. Baldwin is devoted to pigs is a sure proof that he is also devoted to his country.

It has always been so. Nothing was so much liked about Cromwell as his love of horses; it almost established his family on the throne. Walpole may have been loathed by Jacobites and poets, but the foundations of his power were strong in the esteem of the ordinary Englishman, for the fellow was an honest squire who liked to follow hounds and mellow his recollections of the day's run over the bottle afterwards. The most popular man who ever led the House of Commons was the great Lord Althorp of the Reform Bill, because everyone knew that his heart was in the Hunt which he so admirably led, and which he had left to serve his country. Is

may not enable us to win the Olympic Games, but it does stand to us a rock and a cool place in a parched land in the day of adversity. It keeps us good-humoured and it keeps us sane.

So it is with Mr. Chamberlain and his blackbird. As eminent now in its more prosaic way as the ounce of feathered dust that made Keats half in love with careful death, this inspired creature has performed a national service by giving the people of Britain an enhanced confidence in their chief financial Minister. I remember how a little while ago attempts were made in certain organs of the Conservative press to

paint Mr. Chamberlain as the kind of antithesis of Mr. Baldwin — as the natural representative of the business man in the street, as the other was of the countryman in the field. This was false psychology on somebody's part. We may have become a nation of business men, but we are business men in spite of ourselves. We do not like or respect a man merely because he wears black and grey trousers and sits at a desk all day. What we really like and admire about him is what he does when he gets away from the desk. The eternal schoolboy in the English heart finds its hero, as ever, not in the classroom, but in the tented field. The captain of the cricket eleven, not the swot of the form, is accounted the right man to do England's business. There was a danger that some of Mr. Chamberlain's well-meaning adherents would lead us to suppose

that his careful soul never strayed outside the pages of his ledgers. But happily and all unconsciously he has let the cat or, rather, the blackbird, out of the bag.

A few who knew Mr. Chamberlain were already aware of this endearing propensity of his to steal occasionally away from his budgets and schedules and refresh himself with deep draughts from those undying springs from which the soul of England draws her being. Even the present writer, whose acquaintanceship with the great Chancellor is naturally of the most casual, can recall his delight at sitting beside him at tea after he had come in from a day's fishing in some Hertfordshire stream, when the long hours spent in country air and quiet made him talk so delightfully that thereafter, for his hearers, even Schedule B became invested with a kind of shy poetry. But for most his light has been hidden under a bushel. Now he has let it shine forth before men. Modest as he is, he cannot fail to be pleased at the increased goodwill and trust which his charming and revealing letter has brought him from his countrymen.



THE EGYPTIAN TREATY DELEGATION WELCOMED ON THEIR ARRIVAL IN LONDON: MUSTAPHA NAHAS PASHA, THE PRIME MINISTER (CENTRE), GREETED AT VICTORIA BY MR. EDEN AND SIR MILES LAMPSON (RIGHT).

The Egyptian Prime Minister and his colleagues of the Egyptian Treaty delegation arrived in London on August 23 for the signing of the new Anglo-Egyptian Treaty at the Foreign Office on August 26. The delegation was warmly welcomed at Victoria Station by a large crowd, and was met there by Mr. Eden, Sir Miles Lampson, the British High Commissioner in Egypt, and other officials.

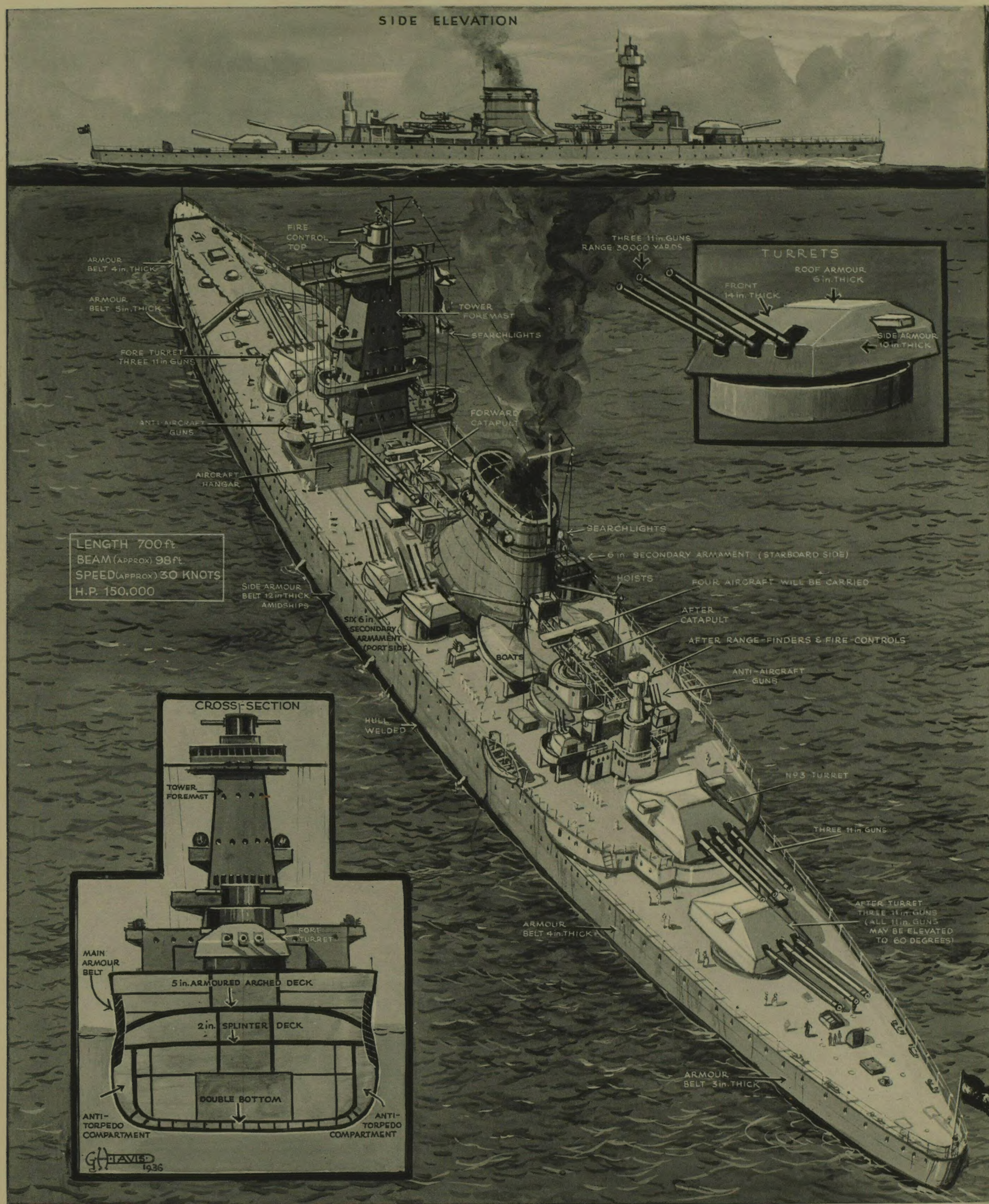
anything more touching to an Englishman in the whole annals of his country than the tale of Lord George Bentinck, who sold his stud in order to rally the betrayed and forlorn Protectionists and so missed the certainty of winning the Blue Ribbon of the Turf? Even Mr. Gladstone was the better loved because his favourite hobby was felling trees in his shirt sleeves.

No finer illustration can be taken of the true mood and tempo of England. "In all your letters I find not one word of hawk, horse and hound," wrote one Englishman to another at one of the most fevered moments of her history, and the realisation of that unwanted lack was the first sign of returning sanity. Feeling as we do, it would scarcely surprise us were we to learn that the Spaniards had suddenly desisted from shooting at one another in order to sit down together at an autumnal bull-fight. Nothing more astonished foreigners in that bewildering episode, the General Strike of 1926, than the news that in the middle of an apparently revolutionary movement, a team of strikers had engaged in a friendly contest at football with a team of policemen. Our love of sport



## THE STRENGTHENING OF GERMANY'S FIGHTING FORCES: NEW BATTLESHIPS.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION RECEIVED.



## A FORECAST OF THE DESIGN AND ARMAMENT OF THE FIRST CAPITAL SHIPS BUILT FOR THE GERMAN NAVY SINCE THE WAR—THE 26,000-TON ERSATZ "ELSASS" AND ERSATZ "HESSEN."

The strengthening of Germany's fighting forces proceeds apace; and on August 24 Herr Hitler increased the period of active compulsory service in his country's Army, Navy, and Air Force from one year to two. In view of this new decree, particular interest attaches to this drawing of the first capital ships built for the German Navy since the war. The Ersatz "Elsass," now building at Wilhelmshaven, and the Ersatz "Hessen," building at Deutsche Werke, Kiel, are sister ships laid down in 1934. Though details of their construction are kept secret, we are able to give here some preliminary idea of their design and armament. The ships will be steam-

driven, with a speed of about 30 knots. Both will have a length of 700 feet and considerable beam. Their main armament will probably be 11-in. guns in triple turrets, as in the "pocket" battleships. The secondary armament will consist of 6-in. guns which, like the main guns, will have a very high angle of fire. In addition, the ships will be liberally supplied with the latest type of anti-aircraft artillery and torpedo-tubes. The armour protection is exceptionally thorough, ranging from 4 inches in thickness at bow and stern to 12 inches amidships. There will be two catapults for launching aircraft, probably mounted fore and aft of the funnel.



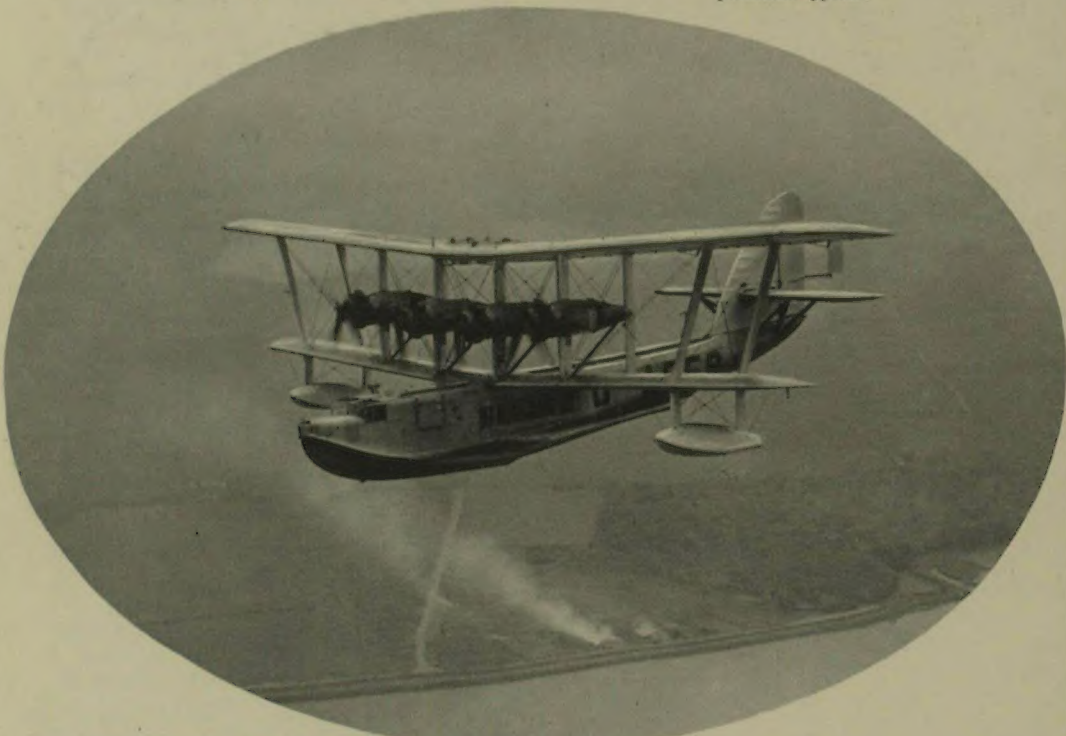
## A WINDOW ON THE WORLD: NEWS PHOTOGRAPHS FROM AT HOME AND ABROAD.



AN ARAB OUTRAGE IN PALESTINE: THE PIPE-LINE FROM IRAQ SPOUTING OIL AFTER BEING MALICIOUSLY DAMAGED.

We give two photographs illustrating the unrest prevalent in Palestine. The oil pipe-line from Iraq to Haifa has been several times punctured by Arabs. On one occasion when this was done, in the Beisan district, the escaping oil ignited and the flames took sixteen hours to subdue. Meanwhile, it cannot be said that the number of casualties in Palestine shows signs of diminishing. A

*(Continued opposite.)*



THE "SCIPIO" DISASTER: THE FLYING-BOAT WHICH CRASHED IN A ROUGH SEA OFF CRÈTE WITH THE LOSS OF TWO LIVES.

After crossing safely from Alexandria, the Imperial Airways' flying-boat "Scipio," carrying seven passengers and a crew of four, crashed into the sea in rough weather on August 22, when alighting in Mirabella Bay, Crète, and sank. Two passengers lost their lives and others were injured. They were taken on board the Imperial Airways' depot ship "Imperia" with all possible speed. Imperial Airways state that the fleet of "Scipio" flying-boats have flown nearly a million miles without any previous mishap involving injury to passengers.



GERMAN EX-SERVICEMEN KEEP GREEN THE MEMORY OF PRESIDENT HINDENBURG: A HUGE STATUE UNVEILED BY THE KYFFHAUSERBUND.

It is interesting to see that the figure of Hindenburg still preserves its hold over the German mind, in spite of the developments which have taken place since his death. A correspondent notes of the above photograph: "A new statue of the late President Hindenburg was unveiled by Colonel Reinhardt, leader of the Kyffhauserbund, the German ex-Servicemen's League. The statue is over 12 ft. high and is the work of Professor Mattes of Munich."



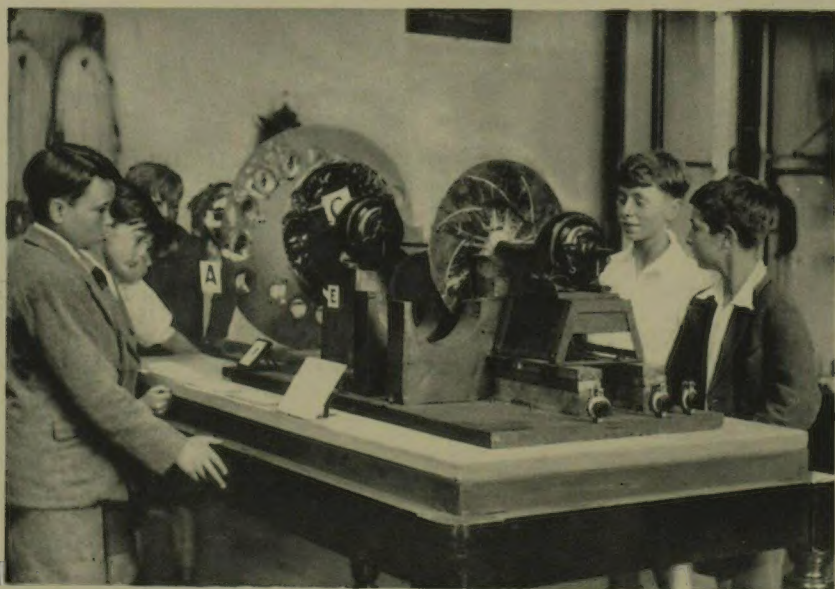
IN DISTURBED PALESTINE: ARAB PRISONERS BEING SEARCHED BEFORE ENTERING A PRISON ENCLOSURE AT TEL AVIV.

recent official announcement stated that, between April 19 and August 15, 125 Moslems had been killed, five Christians, fifty-eight Jews, nine members of the Army and the R.A.F., and eight policemen. Between August 15 and August 19, five Arabs, ten Jews, and one Christian were killed. These figures do not allow for the many Arabs who were killed in the hills and, doubtless, secretly buried by their relatives.



A UNIQUE TABLET COMMEMORATING THE SAVING OF AN AIR LINER BY CAR HEADLIGHTS: THE DUTCH MEMORIAL AT ALBURY, N.S.W.

This tablet commemorates a celebrated incident during the air race from London to Melbourne in 1934. The Dutch air liner "Uiver" became lost in the darkness, and officials of Albury, N.S.W., hearing her radio appeals for help and the noise of her motors, directed the townspeople to take their cars to the racecourse and illuminate the open space with their headlights, thus enabling the lost aeroplane to land in safety. The tablet records the gratitude of the Dutch people.



THE GERM OF TELEVISION: THE APPARATUS, MADE OF ODDS AND ENDS, FROM WHICH MR. J. L. BAIRD DEVELOPED HIS SYSTEM; AT THE SCIENCE MUSEUM.

Mr. John L. Baird developed his system of television, which is one of the two being used in the broadcasts from Alexandra Palace, when he was out of a job and his prospects were not at all good. It took him three years to master the problem. His first machine cost him 7s. 6d. It was made of a circle of cardboard cut from a hat-box, sixteen bull's-eye lenses, and a selenium cell with a cardboard disc perforated and mounted on a spindle to act as receiver.



# PERSONALITIES OF THE WEEK:



**MR. L. BILLIG.**

A London-Jewish lecturer in Arabic at the Hebrew University, Jerusalem. Killed on August 21 by a bullet fired by an Arab through his window at night. Represented his University at the International Congress of Orientalists in London in 1928, and Leyden in 1931. Was thirty-nine.



**DR. BERNARD SMITH, F.R.S.**

Director of the Geological Survey and Museum of Practical Geology, London. Died August 19; aged fifty-five. Won Harkness University Scholarship, 1906. Assistant to Sir John Flett, Director, Geological Survey, 1931. Awarded Bigsby Medal, 1927.



**PRINCESS ALEXANDRINE LOUISE.**

A niece of King Christian of Denmark. Engaged to the German Count Luitpold zu Castell Castell. She met her fiancé for the first time in Berlin at the recent Olympic Games. She is twenty-one; and is a daughter of Prince Harald, brother of King Christian.



**RT. REV. G. BURTON ALLEN.**

The Right Rev. G. Burton Allen has been appointed to succeed Bishop Shaw as Archdeacon of Oxford and Assistant Bishop. He was previously Bishop Suffragan of Sherborne; and he was Principal of St. Edmund Hall, Oxford, 1920-28.

# PEOPLE IN THE PUBLIC EYE.



**BRIGADIER M. W. J. BOURCHIER.**

Appointed Agent-General for Victoria in London. Formerly Chief Secretary and Minister of Labour for Victoria. Served during the Great War in Palestine, Sinai, and Syria, rising to command the 5th Cavalry Brigade. Leader of the Victorian State Country Party.



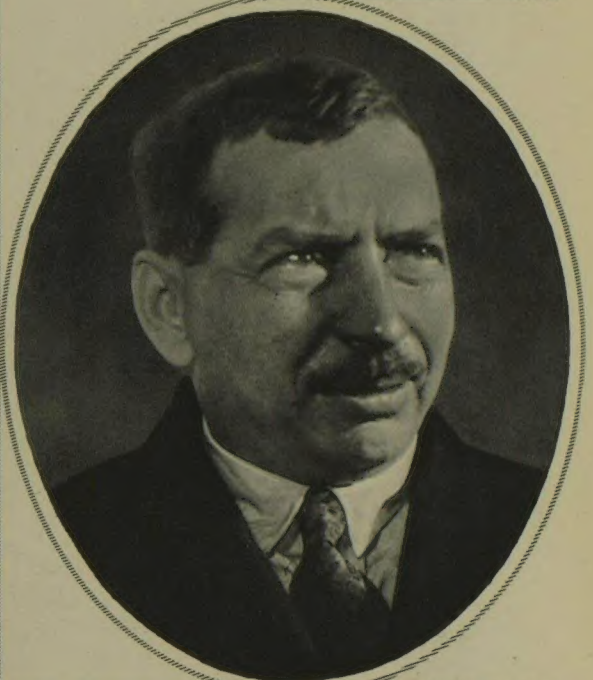
**SENTENCED TO DEATH AND SHOT FOR ANTI-STALINIST CONSPIRACY: M. KAMENEFF.**

The trial opened in Moscow on August 19 of Zinovieff, Kameneff, and fourteen others, charged with being the leaders for many years of "underground" terrorist Revolutionary groups. The accused are stated to have acknowledged their guilt. According to the indictment, at the end of 1932 the heads of the Zinovieffist and Trotskyist groups formed a united centre, agreeing on terrorist acts against Russian leaders. Stalin, Voroshiloff, Kaganovitch, Ordjonikidze, Kiroff, and others were to be murdered. They received instructions

[Continued opposite.]



**M. ZINOVIEFF, WHO WAS EXECUTED WITH M. KAMENEFF AND FOURTEEN OTHERS: THE FORMER BOLSHEVIST LEADER, OF THE 1924 "RED LETTER" FAME.**



**MIKHAIL TOMSKY, A LEADER WHO COMMITTED SUICIDE WHEN ABOUT TO BE ARRESTED.**

from Trotsky. All sixteen defendants were convicted, and were shot on August 24. Zinovieff was the author of the famous "Red Letter." Kameneff was formerly President of the Council of Police Commissars. Both men were sentenced to imprisonment in 1935 for "moral and political responsibility" for the murder of Kiroff, the Bolshevik party leader in Leningrad. Mikhail Tomsky, head of the State Publishing Office, shot himself when the police came to arrest him on a charge of sharing in the conspiracy.

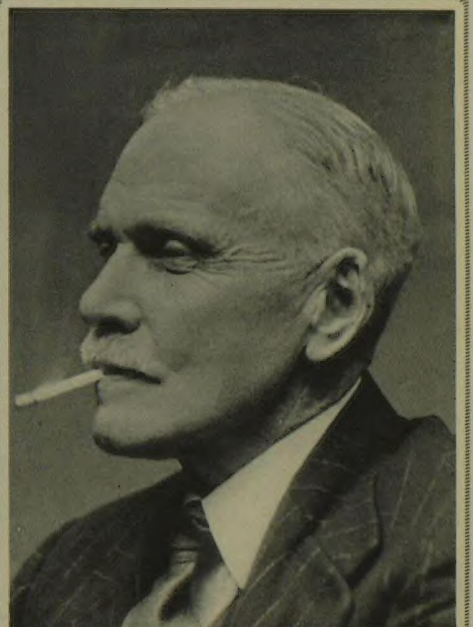


**ADMIRAL RAEDER, CHIEF OF THE GERMAN NAVY—A FORCE MUCH IN THE NEWS.** Following the "Kamerun" Incident (which is described and illustrated elsewhere in this issue) and the sharp German protests to the Spaniards, Admiral Raeder, Commander-in-Chief of the German Navy, flew to Berchtesgaden to confer with Herr Hitler, on August 20. Admiral Raeder was Chief of Staff to Hipper when he commanded the German Battle Cruisers in the war.



**THE NEW HIGH COMMISSIONER FOR NEW ZEALAND ARRIVES IN LONDON: MR. W. J. JORDAN; WITH MEMBERS OF HIS FAMILY.**

Mr. W. J. Jordan, the High Commissioner Designate for New Zealand, arrived at Southampton on August 20. He was welcomed at Waterloo by his predecessor, Sir James Parr. Mr. Jordan was born at Ramsgate and went out to New Zealand at twenty-five. He was severely wounded in France during the war. He has represented the constituency of Manukau as a Labour Member since 1922. He is seen here with his wife, son, Mr. W. Jordan, and his daughter, Miss Gwen Jordan.



**A FAMOUS ENGLISH SINGER DEAD: THE LATE MR. PLUNKET GREENE.**

Mr. H. Plunket Greene, the well-known English singer and musician, died on August 19; aged seventy-one. In 1893 he began his association with Leonard Borwick, the pianist, with whom he gave a long series of vocal and pianoforte recitals by which he is, perhaps, best known. For some years he was Professor of Singing at the Royal Academy and the Royal College of Music.



# FOOD SHORTAGE AND RECRUITING IN MERIDA: AN INSURGENT VICTORY.



A BREAD QUEUE IN MERIDA: THE GROWING SHORTAGE OF FOODSTUFFS IN VARIOUS SPANISH WAR ZONES EXEMPLIFIED BY THIS PHOTOGRAPH OF WOMEN AWAITING SUPPLIES AFTER BEING CUT OFF FROM THEM BY THE DESPERATE FIGHTING FOR POSSESSION OF THE TOWN.



REBELS RECRUITING IN THE BULLRING AT MERIDA AFTER THEIR CAPTURE OF THE TOWN: INHABITANTS BEING ARMED WITH RIFLES AND ENROLLED AMONG THE INSURGENT FORCES—HOW GENERAL FRANCO'S STRENGTH IS INCREASED BY EACH LOCAL ADVANCE.

The rebels captured Merida, a town thirty-seven miles east of Badajoz, on August 15, so completing the junction of their northern and southern forces. The capture of Badajoz itself was accomplished on the previous evening. It was accompanied by some of the bitterest fighting and most ruthless savagery of the whole war. The main attack on Badajoz was delivered by a force of some 3000 men, including the Foreign Legion, Moroccan troops, and "Phalangists," or insurgent militia, divided into two columns. Colonel Yague was the officer in command. Having surrounded the town, the rebels opened fire with their artillery

on an unprotected sector through which their infantry was to force an entrance. The two columns moved to the attack soon after 4 p.m. One column managed to enter almost unopposed, while the other attacked the Trinidad gate on the road from Merida. This column was at first driven back by the Government machine-guns, but a detachment of the Foreign Legion carried the gateway after bloody hand-to-hand fighting with bayonet and dagger. One company of the Foreign Legion lost thirty dead and fifty wounded out of a strength of 120. Once masters of Badajoz, the rebels exacted a terrible revenge.



## A "TERRIFYING RESPONSIBILITY": MOROCCAN TROOPS WITH THE REBELS.



MOROCCAN TROOPS IN BURGOS, BROUGHT FROM AFRICA TO SPAIN BY AIR: A PARADE BEFORE GENERAL CABANELLAS, THE HEAD OF THE REBEL PROVISIONAL GOVERNMENT, BEFORE THEY WERE MOVED TO THE GUADARRAMA SECTOR TO TAKE PART IN THE ATTACK ON MADRID.



AFRICAN LEVIES BROUGHT BY THE REBELS TO FIGHT AGAINST THE SPANISH GOVERNMENT AND ITS SUPPORTERS: TYPES OF MOROCCANS AT BURGOS.

From the very beginning of the war General Franco adopted the policy of bringing over Moroccan troops to help his cause. At first they were smuggled across the Straits in dribblets, by air and by sea, and were landed at Algeciras; but later, when the rebels had sufficient aeroplanes at their command, great numbers were flown from Ceuta and Tetuan in troop-carrying machines direct to Seville, and were moved at once to the battle zones. The superior training and equipment of the Moroccans gave them a great advantage over the Government militia. They were of special value in the attack on Badajoz, and they took part in the advance



MOROCCAN TROOPS ON PARADE IN BURGOS: WELL-TRAINED AND WELL-EQUIPPED SOLDIERS PITTED AGAINST THE PEOPLE OF SPAIN IN RUTHLESS WARFARE.

on Malaga. A battalion of them reached Burgos on August 22, and after a parade through the town went up to the Guadarrama front, north of Madrid. It was reported that the atrocities committed by certain of these native levies in Southern Spain were so dreadful that they frightened the rebels themselves, who were seriously alarmed at the possibility that these troops might escape from their control. The most moderate of commentators described the rebels' action in using Moroccans to fight against the Spaniards as a "terrifying responsibility" for which they had to answer. It did much to alienate sympathy in foreign countries.



# RELENTLESS CIVIL WAR IN SPAIN: PHOTOGRAPHS FROM FOUR ZONES.



HAVOC OF WAR IN TOLEDO: RUINS OF THE ZOCODOVER SQUARE, BATTERED TO PIECES BY ARTILLERY DURING THE SIEGE OF REBEL CADETS AND CIVIL GUARDS IN THE ALCAZAR, WHERE THE DEFENDERS HELD OUT FOR WEEKS.



THE CATALAN EXPEDITION AGAINST THE REBELS IN MAJORCA—A VENTURE WHICH MET WITH AN EARLY REVERSE: GOVERNMENT MILITIA FROM BARCELONA LANDING FROM THEIR TRANSPORTS AT THE EASTERN END OF THE ISLAND.



GOVERNMENT TROOPS DYNAMITING A HILL-SIDE SO AS TO CUT OFF THE ROAD FROM THE USE OF THE REBELS AT GASTANALDE, NEAR IRUN: A PHASE OF THE FIGHTING ON THE BASQUE COAST, WHERE THE GOVERNMENT FORCES TOOK THE INITIATIVE AFTER REPELLING THE INSURGENTS' ATTACKS.



THE BADAJOZ MASSACRE: A GOVERNMENT MILITIAMAN BEING LED TO EXECUTION BY HIS CAPTORS AFTER THE FALL OF THE TOWN.



THE AFTERMATH OF THE FIERCE STRUGGLE FOR BADAJOZ, WHICH WAS BOMBED FROM THE AIR AND SHELLED BY ARTILLERY BEFORE THE FINAL ASSAULT: RUINS OF THE MUNICIPAL THEATRE AFTER THE BATTLE.

At the time of going to press there was still no news of the fall of the Alcazar in Toledo.—On the Basque front, the week-end of August 22 brought a distinct improvement in the fortunes of the Government forces beleaguered in Irun and San Sebastian. Not only did they succeed in beating off the rebel attacks, but they themselves took the initiative, and advanced their front considerably south of Urnieta. The Government, on August 24, expressed confidence in their ability to withstand any further attacks in this area.—The rebels' capture of Badajoz



THE SURRENDER OF BADAJOZ—FOLLOWED BY A PITILESS REVENGE: YOUNG REBEL SOLDIERS DISPLAYING A WHITE FLAG WITH WHICH THE GOVERNMENT FORCES DEFENDING THE TOWN INDICATED THEIR SUBMISSION.

on August 14 was followed by the execution of hundreds of the defenders. All those found with arms in their hands or suspected of having taken part in the fighting were immediately shot. The victims numbered about 1500. An eyewitness spoke of Badajoz on the day after its fall as wearing an aspect of murderous chaos. The streets were littered with corpses and running with blood. Many houses were in flames. Terrified people were taking refuge in the cathedral; but militiamen found among them were shot on the steps of the altar.



# BOOKS OF THE DAY.

AS this article will deal mostly with memoirs of famous men, it may appropriately begin with a new study of the most baffling human enigma of our time, and, in some ways, perhaps its greatest genius—namely, "PORTRAIT OF T. E. LAWRENCE." The Lawrence of "The Seven Pillars of Wisdom." By Vyvyan Richards. With six illustrations and two Maps (Cape; 8s. 6d.). From a biographical point of view, the distinctive value of this revealing book is the author's close friendship with Lawrence when they were undergraduates together at Jesus College, Oxford—a friendship thereafter continued—which enables him to present that phase of his hero's life and character in a fashion peculiarly intimate and personal.

The intention of the book is not so much to chronicle a career as to portray a personality. The story of the Arabian revolt is told "not for the events only," but "in relation to the central figure." Mr. Richards calls his work a "critical study," and goes on to explain: "The theme is that his [Lawrence's] immortality must rest upon his own portrait; not upon the events in which he acted, but upon his presentation of them." In effect, we are urged to go to the fountain-head, "The Seven Pillars of Wisdom," of which the present volume provides a penetrating analysis.

And what of the great work itself? In a picturesque epitome thereof, Mr. Richards seems to have had in mind, subconsciously perhaps, the cumulative manner of the Colonel's song in "Patience." Thus he says: "Take the heart of St. Francis or Lincoln, join it to the mind of Leonardo da Vinci, and the driving will of Stonewall Jackson, set them in the body of an anchorite or a Stefánsson, add the artful resource of all men of wiles from Odysseus to Sven Hedin and the tongue of a Shakespearean Conrad; stir all this into a wild old desert people on the warpath, and then you might get—*Revolt in the Desert*. But to get *The Seven Pillars of Wisdom* you are bound to bring in Lawrence himself; for without him there is no troubled Hamlet to this great play. *The Seven Pillars* is the mirror of his unique nature, and the story of its discontent."

Lastly, what message or lesson can the modern world find in Lawrence's life and philosophy? To such a question Mr. Richards apparently can find no positive answer. He considers that Lawrence's most memorable quality was his passionate devotion to personal freedom, and that his championship of it is deeply important for us all. Lawrence, however, does not seem to have developed any political enthusiasm for ensuring that such freedom, in Wordsworth's phrase, should be "in widest commonalty spread." Perhaps he felt at a loss on his return from unrestricted desert life to an organised community, where complete liberty is hardly possible for anyone. Paradoxically enough, he found more freedom of the spirit in submitting to discipline as a member of the R.A.F. than in accepting some high and responsible administrative post.

The conclusion of his work for the Arabs, by effecting the independence of Iraq, seems to have left him without any further inspiring motive for action, and death claimed him before he had discovered one. "For Lawrence," we read, "there was no nationalism of his own, no creed, no crusade at all (except for the right to be free of all crusading), and so he found no resolving peace. His value to us is that, finding none, he made no false pretence, but plainly said so. He tore away from life all fleshly obstruction, all make-believe, ambition, pride of rank; all pretensions, inhibitions, habits, conventions." The general effect of his example was thus negative, and, withal, a little bleak and forbidding.

Along with the foregoing book, those who want a briefer memoir, confining itself mainly to facts, should read "T. E. LAWRENCE." By Charles Edmonds. With Frontispiece Portrait and five Maps (Peter Davies; 5s.). I welcome the opportunity to recall this useful little book—a volume in the well-known series of "Short Biographies"—as it somehow slipped through the reviewer's net at the time of its appearance. Mr. Edmonds (like Mr. Richards) acknowledges indebtedness to previous appreciations of Lawrence by Liddell Hart and Robert Graves, but suggests that both were hampered by the difficulty of writing about a man whose future might prove as remarkable as his past. "That restriction," he adds, "unhappily is removed." His closing sentence provides another answer

to the question propounded above. "This unknown soldier went to his grave without delivering any message."

Lawrence was an omnivorous reader, and his "favourite book of all" was C. M. Doughty's "Arabia Deserta." Doughty, I think, is chiefly remembered (by that work) as a masterly travel writer. That he also has claim to poetic renown we are reminded in "JOHN FREEMAN'S LETTERS." Edited by Gertrude Freeman and Sir John Squire. With Introduction by Walter de la Mare and Frontispiece Portrait (Macmillan; 8s. 6d.). In these days of telephonic communication, letter-writing in an expansive and literary vein has become almost a lost art—a fact which enhances the charm of this rare epistolary symposium. That, perhaps, is not quite the right word, for it is the master of the feast throughout who addresses his companions.

John Freeman, like Charles Lamb, was "something in the City"—to be precise, the head of an important insurance society—but in his scant leisure he achieved a second and distinct reputation as poet and litterateur. Among the numerous correspondents to whom these letters were written are several other well-known modern singers,

While on the subject of funerals I may mention that the author of the sprightly character sketch prefacing "John Freeman's Letters" has issued a revised and enlarged edition of a charming little work which, perhaps, might be described as "a nice derangement of epitaphs." This time the word "epitaphs" is literally correct and not a Malapropian substitute for "epigrams." They are hung on a thread of fanciful prose in "DING DONG BELL." By Walter de la Mare (Faber; 5s.). My only regret is that we are not told whether the verses are the poet's own invention or authentic funerary inscriptions. There is no indication of locality. Personally, I ascribe them to the author, for their quality surpasses the average tombstone poet's range; not but what diligent exploration in country churchyards might produce many examples of equal interest in point of quaintness.

The art epistolary as practised just ninety years ago, by a wedded pair of celebrated poets, is represented in a delightful pendant to Victorian literary biography entitled "FROM ROBERT AND ELIZABETH BROWNING." A Further Selection of the Barrett-Browning Family Correspondence. Introduction and Notes by William Rose Benét (Murray; 6s.). These new letters, said to have been discovered in 1934 by a "member of Mrs. Browning's family," fetched \$40,000 at auction in New York last year. They are full of interest to Browning enthusiasts, especially the two long ones written just after the historic elopement. The rest of the correspondence records many later matters associated with "the perfect romance of all literary history."

An earlier poet's romance, of a less orthodox character and long discreetly omitted by his biographers, finds its due and natural place in his life-story. Thus we hear of Annette Vallon and her daughter Caroline as well as of Mary Hutchinson, whom the poet eventually married, in "WORDSWORTH." By Peter Burra (Duckworth; 2s.). A new addition to the familiar series of Great Lives. These little books, which maintain a high standard of excellence, are extremely useful to the general reader interested in literary history but lacking the leisure for more voluminous works.

The present volume recalls to my memory the large portrait of Wordsworth (at his period of "reverence and the silver hair") which occupies a place of honour among the worthies of St. John's College, Cambridge, and was familiar to me during three years every time I dined in hall. Curiously enough, in those days, though I revelled in his poetry, I took no trouble to discover what manner of man my immortal fellow-Johnian had been as an undergraduate. The taste for biography comes later in life. To-day, at any rate, I am deeply interested in Mr. Burra's account of Wordsworth's early life at Cambridge, where for a time, we are told, he disdained his pastors and masters, and "the weeks hurried by in a round of parties."

Closely associated with Wordsworth at one time in Lakeland, until estrangement arose, was the author of "Confessions of an English Opium-Eater," whose career is outlined in another volume of the same series—"DE QUINCEY." By Malcolm Elwin (Duckworth; 2s.). He remained an opium addict from his nineteenth year until his death at seventy-four. From the same series we have received "RUSKIN," by Gerald Crow; "DISRAELI," by Harold Beeley; "LIVINGSTONE," by D. C. Somervell; "SPINOZA," by Sir Frederick Pollock, Bt., P.C.; "KING JAMES I.," by Hugh Ross Williamson; and "ALFRED THE GREAT," by F. H. Hayward (Duckworth; 2s. each).

There is much incidental biography, of the "potted" variety—with other lore pertaining to the most famous of light opera enterprises—in "A GILBERT AND SULLIVAN DICTIONARY." Compiled by George E. Dunn—"Factus" of "Musical Opinion" (Allen and Unwin; 5s.). This little "dictionary" will be a joy to all good Savoyards. With reference to the Colonel's song in "Patience" (cited above) are recorded strange coincidences concerning two of the celebrities it mentions—Anthony Trollope and Sir Garnet Wolseley. The novelist died, and the General became a Viscount, on the last day of the original run of "Patience," in 1882. Another coincidence in the same connection has just happened to me. The day after writing this article (slightly in advance), I saw announced the lamented death of Sir Henry Lytton. C. E. B.



THE BATTLE OF TRAFALGAR IN A STAINED GLASS WINDOW: NELSON MAKING HIS FAMOUS SIGNAL—IN AN IRISH CHURCH.

A correspondent informs us that a gift in the form of a hall has been made by Captain Samuel Allen, M.C., late of the Royal Irish Rifles, and late of Liscolman, Dervock, Co. Antrim, to the church at Derrykeighan, near Dervock. It is called the Allen and Adair Memorial, and is in memory of Captain Allen's late mother and two of his mother's brothers. The hall has stained-glass windows showing scenes from Trafalgar and other events in the history of the British Navy. This photograph shows the fineness of their execution.

including Gordon Bottomley, Walter de la Mare, Wilfrid Gibson, Alice Meynell, and Sir John Squire. The interest of the book would have been increased, I think, by the addition of fuller and more explicit biographical particulars of the author, with notes on his various friendships here represented, and a general index. Moreover, I should have preferred a chronological order, instead of classification by recipients, involving as it does the distribution of letters akin by date and subject over widely separated sections.

Freeman was not personally acquainted with Doughty, though he corresponded with him and evidently held him in high veneration. Thus in two letters written to different friends in January 1926 he describes Doughty's funeral at Golders Green, and expresses indignation that "the greatest prose-writer, the greatest poet of our time," went to his rest almost unregarded. Not one of his contemporaries attended the ceremony, but the greatest among his disciples did not fail to render this last homage. "Colonel Lawrence," we read, "was there (in the dress of a private in the R.A.F.) and D. G. Hogarth: else of men of letters there was not one—except I the least. . . . The author of *Arabia* and *Mansoul* and *The Dawn* passed out of sight with less than twenty people to mourn him. . . . Mrs. Doughty, in a letter the other day, told me that he was revising *Mansoul* up to a few weeks ago. 'He looked upon his poetry as his real life's work.' Well, his poetry will be his monument when all his forgetters are forgotten."



# A BRONTË MYTH.

BEING AN APPRECIATION OF

"THE LIFE AND EAGER DEATH OF EMILY BRONTË": By VIRGINIA MOORE.\*

(PUBLISHED BY RICH AND COWAN.)

BIOGRAPHERS are very solemn persons nowadays. Some of them are not content with adding a modest quota to literary and historical interpretation, but come before the public as revealers of eternal truth, with the mission of setting a whole misguided world right. In a high-flown preface, Miss Moore states that her object has been "to quicken inorganic parts into an organic whole, and breathe vital life (sic) into the nostrils; I have wished to re-create not a legend (to indulge sentimentalists) but the irreducible Emily Brontë, unexaggerated, unaltered, unobscured." Miss Moore has "read, reverently and critically, and brooded on, and tried to penetrate by whatever power of psychological divination I may have, all of Emily's extant poetry and prose." We shall have occasion to observe some of the remarkable methods of this "psychological divination," the purpose of which is "not only to relate facts, but to transmit personality, and not only to transmit personality, but to differentiate, as it were, a soul." The prospect is exciting; the fulfilment, less so.

Miss Moore expresses surprise that since 1883 no biography of Emily Brontë has been written—or, at all events, nothing which is not, in the opinion of Miss Moore, "unassimilated, or hysterical, or thin like a synopsis, or, in some sense, unthorough and incomplete." There is, as a matter of plain fact, nothing surprising in the circumstance. All that is known about Emily Brontë has been told many times, and if previous students—who, heaven knows, have not been lacking either in curiosity or in industry—have failed to discover any new and startling material about Emily, it is because they have not been favoured with Miss Moore's powers of "psychological divination"; in other words, they have not been prepared to substitute a series of wild, unsubstantiated guesses for fact, or even for reasonable inference or cautious speculation.

Miss Moore, however, has been vouchsafed certain "discoveries," which she "announces" with no little complacency. One example—a very remarkable one, in our opinion—will suffice to illustrate the nature and value of these "discoveries."

Miss Moore has consulted in the British Museum a small and certainly interesting note-book containing forty-three poems in Emily's handwriting, and dated 1844. It has the genuine value that it has enabled Miss Moore to correct the dates hitherto ascribed to some of the poems. It came into the possession—exactly how is not known—of R. J. Smith, of the firm of Smith, Elder and Co., publishers of the Brontë sisters' poems; and it was bequeathed to the British Museum in 1933 by a member of the Smith family. It was edited and revised by Charlotte and, apparently, by the Rev. A. B. Nicholls possibly by the two in collaboration, but that is not certain. It contains three hitherto unpublished poems—unpublished, no doubt, for the best of reasons, namely, that Charlotte, and probably Emily herself, did not consider them worthy of publication. This is what we should expect, for all three are of indifferent quality, and one of them, beginning "Come, the wind may never again," is the kind of thing which poets tentatively throw off in weak moments—and hasten to suppress or to forget.

The great, the momentous, "discovery" is concerned with a poem beginning "I knew not 'twas so dire a crime," dated October 17, 1838. Now, it is one of Miss Moore's principal feats of "soul-differentiation" that in the year 1838 (when she was nearly twenty) Emily had a brief but devastating love-affair with some person hitherto unidentified, that she was rejected and "betrayed," and that she was scarred for life by the experience. Let it be said at once that in all that has been left on record about Emily by those who knew her—e.g., by Charlotte Brontë and Ellen Nussey—or by writers like Mrs. Gaskell, there is not the slightest hint or suggestion that Emily ever had a serious love-affair during her thirty years of life. Miss Moore, however, has not only established the fact, but has discovered the person—in the following astonishing manner. The poem is headed "J. Brenzaida to A. S." (This is a "Gondal reference," to which we will presently advert.) But there is a sub-title, which (like several alterations in the poem) is written in pencil. Although the handwriting is certainly very similar to that of the rest of the poem, Miss Moore is confident that the words of the sub-title were written by Charlotte, and that they are "Louis Paresnell." This was Charlotte's curious manner of confiding to the note-book that a certain Louis Paresnell was Emily's faithless and disastrous lover.

Several odd circumstances will at once strike the reader. (1) Louis Paresnell? A very improbable name,

surely?—neither English nor French, nor like any other name that one ever heard of. (2) There is not the slightest evidence that any such person ever existed. Presumably Miss Moore has searched Yorkshire records—but she has not discovered a Louis Paresnell, for a reason which we will presently mention. (3) Was it not a very extraordinary procedure on Charlotte's part to record this intimate fact about her dead and beloved sister in such a manner—a bare name, without a line of note or explanation, and, of all things, as a sub-title? (4) All these oddities are explained when we take a careful look at the poem, which is reproduced in good, clear facsimile at the end of Miss Moore's volume. Under a magnifying-glass, and, indeed, even to the naked eye, it is perfectly

melodramatic—but it has vigour and feeling. Now, whatever the exact interpretation of it may be, it is unquestionably addressed by a disappointed lover to a woman. How, then—assuming that the poem is autobiographical, which we do not for a moment admit—can this be reconciled with Emily's grand passion? Miss Moore, undeterred, is in *utrumque parata*. If the lover was not Mr. Paresnell, why, then, Emily was masculinely sexed—in plain terms, her passion went out to persons of her own sex! It is hardly necessary to say that there is nothing in support of this disagreeable conclusion except the most far-fetched conjecture.

We have cited these examples in illustration of a method which we regard, and deprecate, as vicious, and which is far too common in some of the hasty biography of to-day. Miss Moore has a genuine, though a distressingly sentimental, enthusiasm for Emily Brontë, but her interpretations consist of one fallacy piled on another. The main point of her presentation of "the irreducible Emily Brontë" is that Emily was all her life a tragic, tormented, suffering, and ultimately suicidal soul. Now, it is evident that the writer of that extraordinary work, "Wuthering Heights," was no ordinary person, that she must have lived a great part of her short life in a dark, wild world of the imagination. We know also that Emily was reclusive, self-contained, strange in her manner, introspective; nor need we doubt that, like most persons of high intelligence and active imagination, she suffered from moods of deep melancholy. But all this is no warrant for representing her as a figure of unrelieved gloom and tragedy. On the contrary, there is evidence that she was often gay and playful: Ellen Nussey wrote of her as a child "of glee and enjoyment," Charlotte wrote of her "many and dear delights" at Haworth; and her own youthful, domestic prattle (which Miss Moore "analyses" with an unbelievable solemnity) is full of the same spirit. What, then, of the poems? Many of them, it is true, are excessively gloomy compositions—often, indeed, their melancholy is so exaggerated that it becomes almost comic. Too much importance should not be attached to this. Young, introspective people, with literary aspirations, have, since the world began, dramatised themselves as tragic figures in their moments of depression. Moreover, Emily was certainly influenced by a literary convention of her day. The world was still in the Byronic mood: the best of life was over at twenty-five! Graves and tombstones, the hollowness of the world, the faithlessness of man, the lost, lovely past and the empty future—these were the commonplaces of an enormous amount of poetry in the eighteenth and nineteenth centuries. Melancholy had marked all self-respecting poets—especially minor ones—for its own. It is quite unsafe to generalise from a literary mode of this kind—and particularly unsafe in the case of the Brontës. For it should be explained that the sisters, together with their ill-starred brother Branwell, had invented an elaborate saga about the mythical kingdom of

"Gondaland," and as this literary game continued to be played for many years, and as all the family contributed to it, the characters and incidents of the epic became, in course of time, highly complex and loosely knit. A good many of Emily's poems refer to characters of this fictitious, romantic world, and aim at presenting dramatic situations between them; and there is not the slightest reason for thinking that Emily meant these poems—many of them of little distinction—to be autobiographical.

It is not disputed that some of Emily Brontë's poems express essentially personal feelings and experiences; but Miss Moore persistently succumbs to the inveterate fallacy of prepossessed critics: everything and anything from Emily's pen is distorted to a biographical meaning. This is a misconception—all too common—which denies to a poet any inventive, dramatic, or objective quality whatever. Perhaps the worst example of this misdirected ingenuity is that Miss Moore tortures the whole of "Wuthering Heights" into an elaborate "allegory" of Emily's life, with all the persons of her acquaintance neatly dovetailed into the characters of the story, and, of course, with Emily herself as the tormented, fury-driven Heathcliff. When will critics learn that writers of genius have such a thing as *imagination*, and that the creative

faculty is something better than the fitting together of jig-saw fragments?

We have not space to consider Miss Moore as a writer or as a literary critic. We can only add, with regret, that nothing in her turgid style, with its frequent lapses into bathos and *cliché*, and nothing in her indiscriminate judgments, compensates for the extravagances of her reasoning.

C. K. A.



DISCUSSED IN OUR REVIEW: "FACSIMILE FROM THE SMITH MANUSCRIPT, SHOWING THE NAME 'LOUIS PARESNELL' PENCILLED IN BY ARTHUR BELL NICHOLLS OR MORE PROBABLY—CHARLOTTE BRONTË."

Our reviewer refers to this manuscript at some length. The title given above is that in "The Life and Eager Death of Emily Brontë." Our reviewer asserts that "Louis Paresnell" is "Love's Farewell." We reproduce four of the six stanzas of the poem.

Reproduced by Courtesy of the Publishers, Messrs. Rich and Cowan.

obvious that the words are not "Louis Paresnell" at all, but "Love's Farewell"! This is an entirely appropriate (if commonplace) title for the poem, which is all about a sad Adieu; and we know that Emily wrote poems with similar titles (given either by herself or by Charlotte)—e.g., "Love's Contentment." So much for Mr. Louis Paresnell, and so much also for Miss Moore's "divinations." But little matters of this kind are evidently of trifling importance to this critic. To her, for example, Miss Burney's "Evelina" is "Evalina" and Coleridge's "Christabel" is "Christobel"; what is much more symptomatic is that she has misread even the title of the Smith Note-Book poems. This is clearly "Gondal Poems," but Miss Moore constantly refers to them as "Glendale Poems." There is not the slightest suggestion of an "l" after the "G" in the first word, and Miss Moore has mistaken a flourish at the end of the word for an "e." The "o" in "Gondal" is certainly badly made, but so it is in "Poems"—merely because the title is written in an amateurish, ornamental script, with many surrounding flourishes. Nor is any explanation offered for the meaningless "Glendale," whereas, as we shall see, there was a very good reason for "Gondal."

The only other evidence for Emily's love-crisis is a poem known, and well known, as "Light up thy halls!" It is not in any sense a great poem—indeed, it is distinctly



EMILY BRONTË: A PORTRAIT BY PATRICK BRANWELL BRONTË.

By Courtesy of the National Portrait Gallery.

\* "The Life and Eager Death of Emily Brontë: A Biography," By Virginia Moore. (Rich and Cowan; 18s.)



## THE SAVAGERY OF WAR AND INSURRECTION IN SPAIN: ETCHINGS BY GOYA.

REPRODUCTIONS BY COURTESY OF MESSRS. MAGGS BROTHERS, 34, CONDUIT STREET, W.1.



"WITH OR WITHOUT REASON": ONE OF GOYA'S GRIM "DISASTERS OF WAR" ETCHINGS; SHOWING PEASANTS FIGHTING TROOPS IN THE 1808-13 INSURRECTION.



"I SAW IT": SPANISH VILLAGERS FLEEING TO THE HILLS HEADED BY THE PRIEST; A SCENE TYPICAL OF 1808-13, AS OF 1936.



"THEY ARE STILL OF USE": SICK PEOPLE CARRYING THE WOUNDED, OR, POSSIBLY, PILING CORPSES ON A BARRICADE.



"WHAT COURAGE!": THE MAID OF SARAGOSSA, ONE OF THE SPANISH WOMEN WHO FOUGHT BESIDE THEIR MEN IN 1808-13.



"AND THIS ALSO": ANOTHER ETCHING OF FLEEING REFUGEES.



"THUS IT HAPPENED": AN ETCHING SHOWING CHURCH-ROBBING IN 1808-13.

GOYA'S famous etchings, "Los Desastres de la Guerra," have now a grim topicality. They present with an intensity greater than that of which the camera is capable the horrors of war and insurrection in the artist's unhappy country. Goya recorded with incisive force two traits of the Spanish national character, courage and cruelty, which have played their part again and again in the history of the Peninsula, not only in 1812, but in the Carlist civil wars, and are now playing it in the present fighting between partisans of the Right and Left. In describing the etchings, we cannot do better than quote from A. F. Calvert's excellent book on Goya: "All the horrors of warfare," he writes, "and its heroism, and the stupidity of war, are here depicted with searching truth. We see starving men made bestial with terror, dead bodies stripped and mutilated, women outraged, and children butchered



"AGAINST THE GENERAL GOOD": AN ETCHING THAT MAY SATIRISE SPANISH SUPERSTITION.

before the eyes of their frenzied mothers. And again, we are shown the superb heroism of the women, who, armed only with hatchets and stones withstood the onslaught of the dragoons; we witness the masculine daring of the women who took the match from the hands of the dead artillerymen and continued to work the guns. Every phase of warfare, its famine, its desolation, its hunger and disease, its heroism and its savagery, are depicted." Many points of similarity may be found between the fighting which Goya saw and that going on in Spain to-day. He shows, for instance, the women in the ranks of the combatants, the village populations fleeing to the hills, headed by the priest, the robbing of churches, and also, if one may so interpret the etching, "Aun podran servir," ("they are still of use") the piling of corpses on the barricades to serve as extra ramparts.



# NAVAL EVENTS OF THE SPANISH CIVIL WAR: THE INCIDENT OF THE "LIBERTAD" AND THE "KAMERUN"; AND THE BOMBING OF THE "JAIME I."



THE INTERNATIONAL SITUATION COMPLICATED BY THE ACTION OF A SPANISH CRUISER: THE "LIBERTAD," WHICH FIRED SHOTS TO STOP A GERMAN LINER.



SPANISH GOVERNMENT WARSHIPS AT GIBRALTAR SOON AFTER THE OUTBREAK OF WAR: THE "JAIME I.," THE "MIGUEL DE CERVANTES," AND THE "LIBERTAD."



STOPPED BY SHOTS FROM THE SPANISH CRUISER "LIBERTAD," WHEN OFF CADIZ, AND SEARCHED: THE STEAMSHIP "KAMERUN," OF THE GERMAN EAST AFRICA LINE—AN INCIDENT WHICH CAUSED INDIGNATION IN GERMANY.



THE SPANISH GOVERNMENT BATTLESHIP "JAIME I." ARRIVING AT CARTAGENA FOR REPAIRS AT THE ARSENAL THE DAY AFTER SHE WAS HIT BY A BOMB DURING A RAID BY REBEL AIRCRAFT IN MALAGA BAY: A PHOTOGRAPH SHOWING THE GREAT HOLE MADE IN THE FORE PART OF THE VESSEL.

The German steamship "Kamerun," bound from Hamburg under orders to pick up refugees at any Spanish port she could enter, was intercepted off Cadiz by the Spanish Government cruiser "Libertad" on August 19. The captain of the "Kamerun" refused to stop at a signal from the cruiser, which then opened fire. The "Kamerun" then stopped and the cruiser sent a party on board to inspect the ship. The incident aroused an indignant outburst in Germany, where it was claimed that the "Libertad's" action was illegal, having occurred in the open sea outside the Spanish territorial limit. It was further stated in Berlin that the "Kamerun" had no war material on board. The German Chargé d'Affaires in

Madrid was immediately instructed by his Government to make a strong protest and to inform the Spanish Government that German warships would protect German vessels by every means against any similar infringement of international law. On August 23 the British steamer "Gibel Zerjon" was stopped by the cruiser "Miguel de Cervantes" off Melilla. Later the captain of H.M.S. "Codrington" boarded the "Miguel de Cervantes" and was given an apology for this interference. The battleship "Jaime I." was bombed by several rebel aeroplanes in Malaga harbour on August 13. The fore part of the ship was badly damaged. She put into Cartagena for repairs, and on August 21 was reported to be at sea again.



## THE CAPTURE OF GOVERNMENT SUPPORTERS NEAR SEVILLE: SURRENDER AND DEFIANCE.



A PARTY OF GOVERNMENT SUPPORTERS TAKEN PRISONER BY REBELS IN A VILLAGE NEAR SEVILLE: THE GROUP WITH THEIR HANDS UP IN SURRENDER, WHILE ONE OF THEIR NUMBER LIES ON THE GROUND DEFIANT, WITH CLENCHED FIST, THE COMMUNIST SIGN—A DRAMATIC PHOTOGRAPH FROM ONE OF THE SPANISH WAR ZONES.

The dramatic photograph reproduced above was taken during the rebels' "cleaning-up" operations in the province of Seville, where they have been for some time in full control. By August 22 (at the end of the fifth week of civil war) their hold over Southern Spain was almost complete. The capture of Loja, north of Malaga, by General Queipo de Llano's troops established their communications with Granada; while the fall of Badajoz allowed easy communication between Seville and Burgos, the rebels' southern and northern headquarters. Motorists from Burgos reached Seville without difficulty, reporting that the countryside was quiet, with the peasants working in the fields and white flags flying over every cottage. Valladolid was made the northern headquarters on Aug. 22.

## REBEL GENERALS MEET IN BURGOS: COMMUNICATION BETWEEN NORTH AND SOUTH.



GENERAL FRANCO (IN CENTRE; WITH RIGHT HAND RAISED) AND GENERAL MOLA (AT HIS LEFT; WEARING SPECTACLES) MEET IN BURGOS: A GREAT CROWD OF SUPPORTERS CHEERING, CLAPPING, AND GIVING THE FASCIST SALUTE, AS THE REBEL COMMANDERS WALK TO THE CATHEDRAL.

A special point of interest in this photograph is the proof it affords of the liaison established by the rebels between their northern and southern forces. General Franco, of course, was able to go by air to Burgos, where General Mola was in command; but road and rail communication between Burgos and Seville was rendered possible to the rebels by their capture of Badajoz on August 14. This gave them the opportunity of co-ordinating an advance on Madrid simultaneously from the north and the south-west. Before signs of such an attempt were evident, however, the rebels had to turn their attention to zones where they were hard pressed—for example, Cordoba and Saragossa. General Mola was directing the defence of Huesca on August 19, for it was being closely invested.



## SAN SEBASTIAN BOMBARDED FROM THE SEA BY REBEL



HAVOC OF WAR IN SAN SEBASTIAN: A CROWD OF PEOPLE IN A DEBRIS-LITTERED STREET WATCHING THE EFFORTS TO PUT OUT A FIRE CAUSED BY THE SHELLING OF THE TOWN BY REBEL WARSHIPS.



RUINS OF THE MATERWITY HOSPITAL, HIT BY A SHELL FROM THE BATTLESHIP "ESPAÑA" ON AUGUST 17: A VIEW FROM THE INNER COURT; SHOWING PART OF ONE WING DEMOLISHED AND DAMAGE TO WINDOWS AND WALLS.



THE WRECKAGE OF A BUILDING WHICH WAS HIT BY A SHELL FROM THE SEA: THE EFFECT OF BOMBARDMENTS WHICH CAUSED SEVERAL DEATHS AND MANY INJURIES IN THE TOWN.



A HOUSE ON THE SEA-FRONT RUINED BY BOMBARDMENT: THE DAMAGE OF WAR IN A FAMOUS HOLIDAY RESORT WHICH FOR DAYS SUSTAINED A SIEGE AT THE HANDS OF REBELS ALMOST SURROUNDING THE TOWN.



A HOUSE COMPLETELY WRECKED BY A WARSHIP'S SHELL: DESTRUCTION IN SAN SEBASTIAN, WHERE THE GOVERNMENT LEADERS PUBLICLY ANNOUNCED THAT THEY WOULD DIE RATHER THAN SURRENDER.



A SHELL-HOLE IN THE WALL OF A LARGE HOUSE AT SAN SEBASTIAN: SOME OF THE DAMAGE DONE BY THE EIGHTY SHELLS FIRED AT THE TOWN BY THE BATTLESHIP "ESPAÑA" AND THE CRUISER "ALMIRANTE CERVERA" ON AUGUST 17.

DESPERATE attempts by the rebels to capture San Sebastian opened with full intensity on the morning of August 17, the fight being waged by land, by sea, and in the air. On August 14 the town was bombed by aircraft, but little damage was done. Much more serious was the shelling from the sea by the battleship "España" and the cruiser "Almirante Cervera," which subjected San Sebastian to heavy bombardment on August 17. This was repeated on subsequent days; but on August 18 the "Almirante Cervera" was put temporarily out of action by the gunfire of the San Sebastian forts. She was reported to have gone to Ferrol for repairs. The sea bombardments, besides doing much damage of the kind shown in these photographs, inflicted many casualties in San Sebastian. Meanwhile the rebels were closely investing the town on land, although they had not, at the time of writing, succeeded in piercing its defences. Indeed, they appeared to have suffered a reverse on August 22, when the Government troops counter-attacked near Urnieta, regaining positions they had lost. Inside the town food and water grew scarce, but by August 24 the shortage had not reached a critical stage. The adult population made a habit of taking to the cellars when warning of a bombardment was given. The town itself was put in a state of readiness to resist attack. The streets were barricaded and all cars, lorries and other vehicles were commandeered. The defenders were said to be shooting hostages as a reprisal for the bombardments.

## WARSHIPS: A HOLIDAY RESORT SHELLED AND BELEAGUERED.



LOOKING ACROSS FROM SAN SEBASTIAN TO MONTE URGULL, WHERE THE FORTS ON THE HILL-TOP RETURNED THE FIRE OF THE REBEL WARSHIPS, INFLECTING DAMAGE ON THE CRUISER "ALMIRANTE CERVERA": A VIEW SHOWING THE WRECKAGE OF A BUILDING IN THE FOREGROUND.



THE KIND OF PROJECTILE WITH WHICH SAN SEBASTIAN WAS BOMBARDED FROM THE SEA: A "DUD"—MEN OF THE GOVERNMENT MILITIA EXAMINING AN UNEXPLODED SHELL WHICH FELL IN THE OUTSKIRTS OF THE TOWN.





THE CROWN AND ORB OF WILLIAM I. (1066-1087; LEFT); THE CROWN OF QUEEN MATILDA; AND (RIGHT) THE CROWN AND ORB OF WILLIAM II. (1087-1100).



THE CROWN AND ORB OF KING JOHN (1199-1216); AND (RIGHT) THE CROWN OF HIS SECOND WIFE, ISABELLA.



THE CROWN AND ORB OF KING EDWARD III. (1327-1377); WITH (RIGHT) THE CROWN OF HIS QUEEN, PHILIPPA OF HAINAULT.

The greatest interest attaches to Mr. Max Berman's remarkable replicas of English regalia, not only in view of the approaching Coronation of King Edward VIII., but because the collection is unique, and represents the fruit of years of most careful research and of much fine work by jewellers. It may be well to give here the authorities on which some of Mr. Berman's replicas are based. The crown of William II. (seen in the first illustration) is derived from an engraving by G. Vertue, as is Henry I.'s crown. The replica of King Stephen's crown is derived from a unique silver coin in the

## ENGLISH REGALIA. I.—FROM WILLIAM REMARKABLE REPLICAS OF THE CROWNS OF



THE CROWN AND ORB OF HENRY I. (1100-1135; ABOVE); AND THE CROWNS OF HIS TWO QUEENS, MATILDA AND ADELAIDE.



THE CROWN, SCEPTRE, AND ORB OF HENRY III. (1216-1272); AND (RIGHT) THE CROWN WORN BY HIS QUEEN, ELEANOR OF PROVENCE.



THE CROWN, ORB, AND SCEPTRE OF RICHARD II. (1377-1399); WITH (RIGHT) THE CROWN OF HIS FIRST QUEEN, ANNE OF BOHEMIA.

collection of Sir Henry Ellis. Queen Matilda's crown is based on a contemporary statue at Furness Abbey. Henry II.'s crown is taken from a drawing of his effigy on the tomb of Fontevault Abbey as is that of Richard I.; and the orbs are from the Great Seals of the two kings. King John's crown is from the effigy on his tomb at Worcester, and the orb is from his Great Seal. The crown of Henry III. is derived from that King's tomb in Westminster Abbey; the orb and sceptre are from his Great Seal. The shape of Queen Eleanor's crown is based on a stained glass window formerly at

## THE CONQUEROR TO KING HENRY V.: SOVEREIGNS AND QUEENS; SCEPTRES; AND ORBS.



THE CROWN AND ORB OF KING STEPHEN (1135-1154); AND (RIGHT) THE CROWN OF MATILDA, HIS QUEEN.



THE DOMESTIC CROWN, AND THE SCEPTRE AND ORB OF EDWARD I. (1272-1307; CENTRE); AND THE CROWNS OF HIS QUEENS, ELEANOR OF CASTILE, AND MARGARET.



THE CROWN AND ORB OF HENRY IV. (1399-1413); WITH (RIGHT) THE CROWN OF HIS SECOND WIFE, JOAN OF NAVARRE.

Strawberry Hill. King Edward I.'s crown is derived from the choir at York Minster; Queen Eleanor's crown from her tomb at Westminster Abbey; and Queen Margaret's from a statuette on the tomb of her great-nephew, John of Eltham. King Edward II.'s crown is derived from his tomb at Gloucester; Queen Isabella's from another statuette on the tomb of John of Eltham. The crown and orb of Edward III. are derived from his Great Seal, and his Queen's crown from a contemporary bust in Bristol Cathedral. The forms of Richard II.'s orb and sceptre are derived from the famous portrait of the



THE CROWN AND ORB OF HENRY II. (1154-1189); AND (CENTRE) THE CROWN AND ORB OF RICHARD I. (1189-1199); WITH THE CROWN OF HIS QUEEN, BERENGARIA.



THE CROWN, ORB, AND SCEPTRE OF EDWARD II. (1307-1327); AND (RIGHT) THE CROWN OF HIS QUEEN, ISABELLA OF FRANCE.



THE CROWN AND ORB OF HENRY V. (1413-1422); WITH (LEFT) THE CROWN OF QUEEN CATHERINE.

King in the Jerusalem Chamber at Westminster Abbey; that of Anne of Bohemia from the Liber Regalis. The crowns of Henry IV. and his Queen are derived from the portrait figures of them in Canterbury Cathedral. Henry V.'s crown is taken from an old engraving, and that of his Queen from the Beuchamp manuscript. Reproductions of Mr. Berman's replicas of later English regalia will be given in our next issue. (PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY COURTESY OF MR. MAX BERMAN, THE OWNER OF THE REPLICAS.)



# LIFE IN MADRID DURING THE CIVIL WAR: THE CAPITAL DOMINATED BY THE EXTREMISTS, THE WORKERS' MILITIA.

DRAWINGS BY BRYAN DE GRINEAU, FROM MATERIAL SUPPLIED BY EYE-WITNESSES



1. AFTER SEVERAL INCIDENTS IN WHICH BRITISH WOMEN IN MADRID WERE IN DANGER, ALL WERE BROUGHT TO THE BRITISH EMBASSY FOR PROTECTION. MOTOR-CARS MARKED "EMBAJADA BRITANICA" WERE OBTAINED FROM THE GOVERNMENT MILITIA ORGANISATIONS, AN ARMED WORKER BEING ALLOTTED TO EACH. THE WOMEN WERE ALLOWED HAND LUGGAGE. MATRESSES WERE FIRED ON THE ROOF. 2. A ROOM IN THE EMBASSY WAS TURNED INTO WOMEN'S QUARTERS. 3. NO PRIVATE CARS BEING ON THE STREETS, ALL CLASSES TRAVEL BY TRAM. WELL-DRESSED PEOPLE ARE OFTEN STOPPED BY PATROLS, AND, IF THEIR IDENTITY PAPERS SHOW THEM TO BE RICH, THEY ARE IN DANGER OF BEING PLACED IN CARS AND TAKEN TO AN UNKNOWN DESTINATION. 4. YOUNG MEN, EVEN THOUGH IN SYMPATHY WITH THE REBELS, ADOPT WORKERS' DRESS, DISCARDING HAT AND COLLAR AND GOING UNSHAVEN. CONTRIBUTIONS TO THE WORKERS' WAR FUND ARE "VOLUNTARY"; BUT THE PRESENCE OF AN ATTENDANT ARMED GUARD BRINGS MANY DONATIONS. 5. WORKERS DEMAND, AND OBTAIN, MEALS IN CLUBS AND RESTAURANTS, RENDERING CHITS ON THE GOVERNMENT OR ON MILITIA ORGANISATIONS AS PAYMENT. 6. RESTAURANTS AND CAFES ARE RAIDED BY WORKERS' MILITIA. PAPERS ARE EXAMINED AND SUSPECTS ARRESTED. 7. THE CASO DE CAMPO OUTSIDE MADRID IS NOW A CONCENTRATION CAMP FOR SUSPECTS.

These vivid drawings of life in the Spanish capital in war-time give a picture of Madrid dominated by the extremist elements among the Government's supporters. The regular soldiers and the finely trained men of the Guardia Civil are at the front, leaving the workers' militia organisations supreme. Since the Government cannot exercise full control over the more unruly of its own supporters, there has been much ruthless paying off of old scores and, no doubt, much truculent enjoyment of unaccustomed power. A welcome sign that further barbarities will be regarded with general disfavour was given on August 23, when organs of the Government Press appealed for discipline and condemned "savage revenge." One paper wrote: "The conduct of the rebels, however terrible, should be no excuse and no excuse for us." The general tension and uncertainty were very apparent.



## A SITE THAT THROWS LIGHT ON MAYA HISTORY.

PHOTOGRAPHS AND DESCRIPTION BY THE



THE MOUND NEAR GUATEMALA CITY WHERE FOUR SUPERIMPOSED MAYA PYRAMIDS ARE BEING EXCAVATED: ONE OF A GROUP OF MOUNDS REPRESENTING THE CIVIC AND RESIDENCE CENTRE OF AN EXTENSIVE PREHISTORIC MAYA COMMUNITY.

LAST March the Carnegie Institution of Washington announced that its specialists in Maya archeology, working near Guatemala City under the immediate direction of Dr. A. V. Kidder, head of the Institution's Division of Historical Research, were excavating a buried stucco-covered structure of pyramidal form, the first of its kind ever to have been discovered in the highland region of Guatemala. The announcement added that the existence had been revealed of three superimposed pyramids and several tombs, from two of which skulls, apparently of sacrificial victims, jade ornaments, spearheads, and a remarkable collection of pottery vessels of fine workmanship had come to light. The mound marking the site of this ancient ruin, situated just outside Guatemala City, is one of a group of a hundred mounds, large and small, dotting an area of less than a square mile. The group marks



THE PRINCIPAL SKELETON IN TOMB NO. 2; THE OTHER BEING THE BONES OF A GIRL, LYING JUST OUTSIDE THE PHOTOGRAPHER'S INTERMENT INCLUDING JADE ORNAMENTS, TWO ALABASTER VASES (AT THE HEAD), THE SHELL OF A LARGE MARINE TURTLE, AND MANY PIECES OF POTTERY.



THE TWELVE VERY STEEP STEPS BY WHICH THE SUMMIT PLATFORM OF PYRAMID NO. 2 (COUNTING FROM THE INNERMOST OUTWARD) WAS REACHED: A BALUSTRADED STAIRWAY BELOW WHICH IS ONE OF THE FOUR TOMBS SO FAR DISCOVERED.

what apparently was the civic and religious centre of an extensive prehistoric community. The site is called "Kaminaljuyu," which means in the Quiché Indian tongue, freely translated, "Hills of the Dead." When the mound was brought by chance into special notice the Carnegie Institution was invited to conduct excavations by the distinguished archaeologist, Dr. Antonio Villacorta, Minister of Public Education, and his son, Señor Carlos Villacorta, Director of the Guatemala National Museum. As digging progressed, pyramid after pyramid was revealed, until it is now certain that instead of there being three such superimposed structures, as originally announced, at least four actually exist. The outermost of these had been completely destroyed by weather and vegetation; but the second pyramid was found to be in excellent condition in respect to its basal step and first terrace. Its upper walls, however, had been despoiled of their facing of cut stone, presumably by the builders of the outermost pyramid. A small section which luckily remained showed that the pyramid rose steeply in three levels to a surrounding platform. The frontal stairway had also been torn down in ancient

times; and the resultant gap permitted a trench to be run inward without damaging the beautifully finished basal slope of the pyramid. This trench had been pushed but a few feet when it encountered the wall of another pyramid (Pyramid No. 2, counting from the innermost outward), which was in an even better state of preservation, inasmuch as its stairway was intact. This pyramid (No. 2) has been only partially excavated, but enough has been done to show that it differs from the two outer ones in that it rises to its summit platform in a single slope which carries a balustraded stairway of twelve very steep steps. There are indications that this pyramid, in turn, was built round yet another pyramidal structure, which has not yet been examined. In the course of their work on the mound, the archaeologists came across four tombs, three of which were excavated. They yielded, besides the skeletons they contained, upwards of sixty pieces of pottery, strings of jade beads, sheaves of obsidian flake-knives, chipped implements and many other objects. Scientifically the mound proved to be of the utmost importance. No structures of pyramidal type, so common among the lowland Maya, had previously been excavated in the Guatemalan highlands. From the positions of the tombs in this mound in relation to the several pyramids comes a possible explanation of the puzzling practice, common throughout the Maya area, of erecting successive pyramidal structures on and around

one another in superimposed manner. Hiberto's procedure was thought to be linked somehow



A BEAUTIFUL SPECIMEN OF CARVED JADE FROM TOMB NO. 2: A LINK WITH UAXACTUN FINDS.

## SUPERIMPOSED PYRAMIDS IN THE GUATEMALA HIGHLANDS.

CARNEGIE INSTITUTION OF WASHINGTON, U.S.A.

with important calendrical periods, but the positions of the tombs suggest the possibility that upon the death of a priest-ruler his body was interred towards the east and his pyramid sealed by enclosing it within a new one. Work on the mound proved that in the Kaminaljuyu area the entire range of highland culture, from the Archaic down to that of the Old Empire, may well be represented. Preliminary examination of the finds indicates that they closely resemble objects recovered from the ruins of Uaxactun, the oldest Maya site yet excavated. It is with the objects representing the Early Old Empire stage at Uaxactun (perhaps about 200 A.D.) that the Kaminaljuyu artefacts have the closest correspondence. At the time of the Spanish conquest the Guatemalan highlands were peopled with descendants of the ancient temple-building Maya, and a great Indian civilisation was still flourishing there. Such a culture could represent only the final stages of a long line of development. It is the sequel stages in the rise of the Maya race that archaeologists are seeking to establish. Since a solution may be found in the Kaminaljuyu ruins, it is easy to understand their importance.



AN INCENSE BURNER (SIDE AND FRONT VIEWS) OF COARSE POTTERY, ABOUT 18 IN. HIGH, FOUND ALONGSIDE THE SKELETON IN ONE OF THE FOUR TOMBS; HAVING A BOWL FORMING THE BASE, WHERE INCENSE WAS BURNED, THE SMOKE PASSING UPWARD THROUGH THE HOLLOW INTERIOR AND ISSUING FROM ARMPITS AND MOUTH; TOMB EQUIPMENT PERHAPS USED IN THE INTERMENT CEREMONIES.

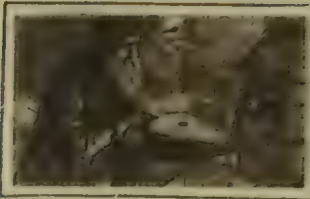


UNIQUE AMONG ALL KNOWN MAYA POTTERY IN HAVING THE FORM OF A FISH: A TRIPYCN VESSEL, FROM TOMB NO. 3; WITH A BASK ELONGATELY DECORATED WITH INCISED DESIGNS (2 IN. BY 12 IN.)—TOP AND SIDE VIEWS.



A FIGURINE OF BAKED POTTERY, ABOUT TEN INCHES HIGH, FROM TOMB NO. 3: A HOLLOW RECEPTACLE OF TWO PARTS, THE UPPER RESTING UPON THE LOWER, AND THE WHOLE PAINTED GREEN TO REPRESENT JADE—A GROTESQUE FIGURE WEARING A NECKLACE.





## THE WORLD OF SCIENCE.



### WOOD-WASPS AND HORNETS—THE PANIC-MONGERS.

THERE was once a jackdaw, we are told, that paraded himself in peacock's feathers in an endeavour to deceive those around into believing him to be a peacock. The attempt was unsuccessful, as can be well imagined, which was perhaps just as well for the jackdaw, since the story is an old one and was probably started at a time when boiled peacocks were a popular dish, and in these circumstances, the jackdaw would have stood to gain little had his attempted deception succeeded. Other animals have done similar things, but more successfully, because the deception was unwitting and has received the special blessing of Providence. And whereas a jackdaw in the guise of a peacock would be merely an object of derision, those animals that in real life masquerade as something else are apt to have more serious effects on their onlookers.

It is a striking fact that cuckoos, in whatever country they may be found, are endowed with a plumage that makes them readily mistaken for the hawks inhabiting that particular country. To what end it is difficult to say, but it doubtless proves an asset in their buccaneering habits. The slow-worm, placed at a disadvantage by the loss of its legs, may conceivably have escaped extinction through its resemblance to a snake, and the

How much consternation a pine-borer can cause may be judged from the following episode. Some years ago, in a London street, a pine-borer appeared on the plate-glass of a shop window, before the eyes of a crowd of shoppers. The agitation it aroused caused passers-by to stop and stare,

of seven summers called to us to come and see some large wasps. She was climbing over the roots of a decayed old oak, and stretching up the trunk as high as she could. On reaching the spot, we were horrified to find that her pretty wasps consisted of about two dozen hornets that

had issued from the hollow to see what meant the commotion about their city. We carried her away about a dozen yards, explaining that these were the hornets with the dreadful stings of which she had read. Then we watched them. A few short flights around the decayed tree appeared to satisfy them that their home was safe; and one by one they passed in through gaps in the bark." In addition, he gives an account of what happened when he himself knocked over a rotten tree in which hornets had their nest. "In a moment there was a small cloud of excited hornets buzzing above the wreck, instead of around our head, as might have been expected, and there seemed to be a sharp note of anger in their buzz. As quickly as possible, we set the birch carcass upright on its base again and backed away slowly and quietly. To our great surprise—and relief—we were not followed; the interest of the insects was centred in their home... we were not followed by a single hornet." By getting wildly



THE HARMLESS WOOD-WASP (LEFT) AND THE DREADED HORNET, FOR WHICH IT IS OFTEN MISTAKEN THOUGH THEY DIFFER ENTIRELY IN BOTH SHAPE AND COLOUR, THE WOOD-WASP BEING BRIGHT BLACK AND YELLOW AND THE HORNET SOMBRE BROWN AND YELLOW.

The hornet, it should be observed, gives little more cause for fear than the stingless wood-wasp. It has been shown again and again that hornets will not attack unless they are themselves struck at violently or otherwise incited. The formidable-looking "dart" projecting at the back of the wood-wasp is not, of course, a sting, but the ovipositor. (About natural size.)

until quite a gathering of people encircled the insect—at a respectful distance—which by then had left the shop-window, and was flying just above their heads. Eventually, the "hornet" was knocked down and killed by one of the more venturesome members of the crowd. On another occasion, one of these inoffensive creatures caused a considerable section of a London theatre queue to scatter by merely buzzing playfully overhead. Yet again, considerable dislocation was caused in a busy market-place by a section of shoppers who saw in the harmless visitor a much-dreaded hornet. Again and again, wood-wasps have appeared, suddenly and mysteriously, in kitchens, offices, and drawing-rooms, almost invariably causing something in the nature of a mild panic.

There is no reason why this mistake should be made. Once compare a wood-wasp and a hornet and confusion between them is impossible. The wood-wasp is about an inch and a half long, its body marked with a vivid and conspicuous black and yellow. The female, in addition, bears a long, backwardly directed ovipositor at the hind end of the body. Certainly the colour is reminiscent of a wasp, and, in the minds of those not familiar with the structure of insects, the ovipositor suggests a sting; but no bee, wasp or hornet carries its sting in so exposed a manner. A hornet is a much more heavily-built insect, with a rounded body, a "wasp-waist," and no long, backwardly directed ovipositor. Its colours, too, are more sombre, various shades of brown and yellow, which resemble very little the glaring colours of the wood-wasp.

It may not be out of place here to say a few words regarding the alleged viciousness of hornets; and in this connection we cannot do better than recall the words of the late Edward Step: "The risk of attack by it is mostly self-created by those who get into a panic when they see it. The actual placidity of this supposed ravening monster was impressed upon us forty years ago, when we first saw it in any number. A young person



THE MALE WOOD-WASP: A SILHOUETTE LACKING THE APPEARANCE OF A "STING," WHICH THE OVIPOSITOR GIVES TO THE FEMALE; AND, CONSEQUENTLY, LESS LIKELY TO CAUSE CONSTERNATION. (ABOUT NATURAL SIZE.)

excited in their presence, by striking at them or by doing them bodily injury, wittingly or unwittingly, we may incur their wrath and become the victims of their vengeance, but otherwise there is little to fear. How much less, then, need we be perturbed by the wood-wasp, for all its startling appearance.

The often unexpected appearance of the wood-wasp may be readily understood by reference to its habits. The female lays her eggs in the trunks of pine trees, piercing the bark with her ovipositor and laying the egg well down in the wood. In time the egg hatches and a small white grub emerges, to spend the next two years or so boring its way about through the wood. At the end of this time the grub makes its way to a point just under the bark, and there changes into a pupa. After a short interval, from the pupa emerges the mature insect, which

leaves the tree-trunk and flies away. The boring abilities of the larva are remarkable. In one case, some sheet lead was wrapped around a cylinder of pine-wood. Some larva that had remained in the wood, unbeknown to those who had turned the cylinder, proceeded to find a way out, and actually chewed their way, not only through the wood, but through several thicknesses of lead also. It often happens that the larvae are present in pine-wood planks used for building purposes or in the making of furniture, and, hatching out in a year or so, make their appearance as mature insects in the most unexpected places.

MAURICE BURTON.



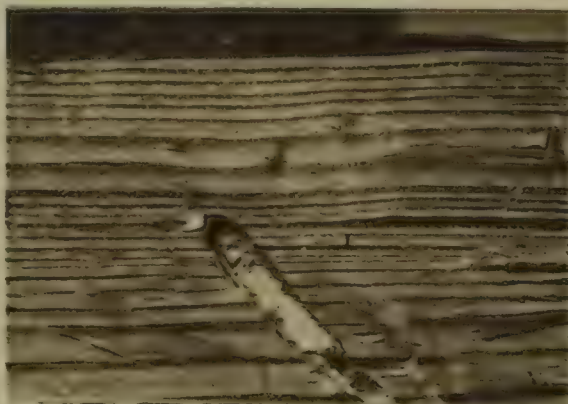
A FEMALE WOOD-WASP IN THE ACT OF LAYING ITS EGGS IN THE TRUNK OF A PINE-TREE: THE LONG OVIPOSITOR (INDICATED BY ARROW) BEING DRIVEN DEEP INTO THE WOOD. (MAGNIFICATION:  $\times 1\frac{1}{2}$ .)

natural fear this animal arouses in others. But such masquerade is the direct result of natural circumstances and is not, like the jackdaw's antics, a conscious attempt at imitation.

Examples of this sort could be multiplied very times; this unconscious or protective mimicry is very common in the animal kingdom, and often acts to the direct advantage of the creature concerned, usually because it is a harmless, defenceless animal that mimics one that is ferocious and much to be feared. And nowhere is this more common than among insects. There is the clear-wing moth, that has so strong a resemblance to a bee that it is seldom molested. Most of us have in all probability seen a clear-wing moth, but it is equally probable that few have recognised it as a moth. The harmless hover-flies, so common in every garden, are given a wide berth, at any rate by most human beings, because of their wasp-like appearance. Another insect which, although quite harmless, is apt to cause consternation among human beings, particularly at this time of the year, is the pine saw-fly, otherwise known as the pine-borer, or great wood-wasp (*Sirex gigas*). This is, however, due to an alleged resemblance to a hornet. Of real resemblance there is very little, though there is sufficient to mislead the more uninstructed of us, with dire consequences very often to the insect.



THE YOUNG STAGES OF THE WOOD-WASP: THE LARVA, WHICH LIVES IN THE PINE-TRUNK FOR ABOUT TWO YEARS, TUNNELLING ITS WAY THROUGH THE WOOD (LEFT); AND THE PUPA, FROM WHICH THE MATURE INSECT EMERGES TO BORE THROUGH TO THE OPEN AIR.



A WOOD-WASP PUPA IN A PINE-LOG: A SECTION SHOWING THE PUPA AT THE END OF THE TUNNEL IT DROVE WHILE IN THE LARVAL STAGE. (MAGNIFICATION:  $\times 1\frac{1}{2}$ .)



## THE FIRST PHOTOGRAPHS OF A GERFALCON AT HER EYRIE IN ICELAND.

COPYRIGHT PHOTOGRAPHS BY J. H. SHERLOCK.



A RARE AND BEAUTIFUL FALCON AT HER ICELAND EYRIE: THE GERFALCON ALIGHTING ON HER PERCHING POINT; WITH TWO CHICKS FOURTEEN DAYS OLD.



A GERFALCON (LEFT) AND A JERKIN (THE MALE) AT 47 DAYS OLD; THE LATTER STILL SHOWING TRACES OF DOWN.



THE YOUNG OF THE GERFALCON, AT 47 DAYS OLD: A MALE BIRD (LEFT) AND A FEMALE PHOTOGRAPHED AT CLOSE QUARTERS IN THEIR EYRIE.



YOUNG GERFALCONS, 23 DAYS OLD: A CLOSE-UP STUDY OF THE CHICKS, WHICH ARE STILL COVERED WITH A MASS OF DOWN.



PROBABLY THE FIRST WOMAN TO VISIT A GERFALCON'S EYRIE: MRS. SHERLOCK FEEDING THE CHICKS.



A GERFALCON FEEDING HER CHICKS, WHICH ARE 19 DAYS OLD: A DIET OF PTARMIGAN AND OCCASIONAL GOLDEN PLOVER; ALL QUARRY BEING CAREFULLY PLUMED IN THE EARLY STAGES OF FEEDING.

In the days when falconry was the greatest sport of the countryside, the gerfalcon enjoyed the highest estimation. Fabulous prices were paid by kings and nobles for these birds, which were trained to outfly the kite and to kill the hare. Modern falconers have not so high an opinion of their value, for the gerfalcon seems to lack something of the spirit and dash of the peregrine; and it is thought that their former estimation was due less to their prowess than to their rarity, size and beauty. These qualities the gerfalcons certainly

possess. The photographs on this page are the first ever taken of the gerfalcon at its eyrie, this species being known as the Iceland falcon. The photographer was Mr. J. H. Sherlock, who with his wife made a special expedition to Iceland for the purpose. The photographs of the eyrie were taken from a distance of about ten feet. It proved impossible to photograph the jerkin (the male bird), as it did the hunting and the falcon appeared to be intolerant of its presence at the eyrie. Two of the young birds shown are now at the London "Zoo."



## A FOUR-LEGGED FISH THAT STRIDES THE SEA-BED: THE STRUCTURE OF THE BAT FISH—A CHALLENGE TO SCIENCE.



THE PECULIAR BAT FISH: A VENTRAL VIEW; SHOWING THE HAND-SHAPED SMALL FRONT LEGS AND THE STRONG HIND-LEGS WITH WHICH IT WALKS ALONG THE SEA BOTTOM.

NATURE is never inclined to respect the definitions and arrangements imposed on her by man. This spirit of contradiction becomes evident in the so-called "exceptional cases"—which are very abundant. The rule is that fish have fins by means of which they swim in water. To this there are a good many well-known exceptions: for example, the flying-fish, the mud skipper, and the climbing perch. But how little Nature conforms to the written rules of science is best illustrated by the quadruped bat fish (*Malthe vespertilio*). Unknown as this strange creature may be, there is not the slightest doubt as to

[Continued above.]



THE BAT FISH, A NATIVE OF CENTRAL AMERICAN AND CUBAN WATERS: A CREATURE WHICH, IN SPITE OF BEING A TRUE FISH, STRIDES LIKE A QUADRUPED OVER THE BOTTOM OF THE SEA, AND, THAT IT MAY DO SO, IS OF MOST PECULIAR STRUCTURE.

its piscine nature. In no way does it represent a "link" between fish and batrachian animals or frogs, though the peculiar body-shape of the bat fish resembles to some extent that of a tadpole with fully developed posterior legs and smaller front legs. The natural habitat of this fish, which reaches more than one foot in length, is the sandy grounds round Central America and Cuba—but a very similar type is also found in the Indian Ocean. The compressed body, the dark upper surface, and a negative character—the absence of an air bladder—indicate a typical bottom feeder. It is probably with the pointed snout that the bat fish rummages for its prey in the ground. But the most peculiar feature is the legs, with which it walks, alternately

striding, over the bottom. Sometimes it may also push itself forward with a simultaneous stroke of both hind-legs and glide forward with its tail-fin performing lateral swimming movements. The angular limbs, their joints, and the hand-like anterior legs are most remarkable in a fish. The right and left "hands" of the fish, as shown in the X-ray photograph, differ slightly. The right "hand" possesses five bony rays, and the ventral view shows five toes at this side, whereas

[Contd. below in centre.]



AN EXPLANATORY DIAGRAM OF THE ANATOMY OF THE HEAD; SHOWING THE MYSTERIOUS CLUB-SHAPED ORGAN JUST VISIBLE IN THE PHOTOGRAPH ABOVE.



AN X-RAY PHOTOGRAPH OF THE BAT FISH FROM ABOVE; SHOWING THE FIVE BONY RAYS OF THE RIGHT HAND-LIKE ANTERIOR LEG AND THE FOUR OF THE LEFT: A SKELETAL STRUCTURE CORRESPONDING TO THAT OF A QUADRUPED.

the left "hand" has four toes and as many bony rays. These anterior legs correspond to the ventral fins of other fish, while the pectoral fins perform the function of hind-legs. The gills are of a structure similar to those of the angler fish. The small gill-openings are at both sides behind the place of insertion of the pectoral fins. Between the point of the snout and the mouth there is a peculiar club-shaped organ, which can be retracted into a cavity. It is likely that this organ has some relation to the feeding habits of the bat fish, but no evidence has yet been obtained whether it is a chemical sense organ or something else. In some deep-sea fishes that resemble the bat fish in appearance, luminescent organs are found in the corresponding part of the body. The native fishermen of Havana consider the bat fish to be poisonous and do not bring it ashore. Consequently, only very few specimens have ever been brought alive to Europe and can be observed there in an aquarium.

—By DR. H. W. LISSMANN.



THE BAT FISH FROM ABOVE: THE GREYISH-BROWN COLOUR OF THE UPPER SURFACE AND THE SPINES OF THE COMPRESSED BODY INDICATING A FISH THAT LIVES ON THE SEA BOTTOM.



# TELEVISION: HOW SOUND AND VISION ARE TRANSMITTED FROM THE ALEXANDRA PALACE TO THE RADIO EXHIBITION AT OLYMPIA.



THE E.M.I. CAMERA RECORDING A SCENE: THE ELECTRICAL EQUIVALENT OF THE SCENE IS CONVEYED BY CABLE TO THE TELEVISION TRANSMITTER AT ALEXANDRA PALACE.



THE TELEVISION BROADCASTS FROM ALEXANDRA PALACE: THE CONTROL ROOM OF THE BAIRD APPARATUS; SHOWING (CENTRE, BACK) THE VISION MONITORING PANEL; AND THE CONTROL DESK.



THE ALEXANDRA PALACE AS THE HOME OF THE B.B.C. 'TELEVISION SERVICE: THE MAST AND TRANSMITTING AERIALS—THOSE FOR VISION, ABOVE; THOSE FOR SOUND, BELOW.



BROADCASTING A VIOLIN RECITAL WITH SOUND AND VISION: TWO TELEVISION CAMERAS TO RECORD THE PERFORMER FROM DIFFERENT ANGLES; AND THE MICROPHONE FOR RECORDING HIS PERFORMANCE SUSPENDED ABOVE THE VIOLINIST.

Special tests of reception of the B.B.C. broadcasts from Alexandra Palace of synchronised television and speech were held on August 21 at Olympia, by a committee of the Radio Manufacturers' Association. These proved so satisfactory that it was decided to have regular demonstrations at the Radio Exhibition at Olympia. With these transmissions the B.B.C. inaugurates its new television service. Demonstrations are given twice daily at Olympia. On alternate days

transmission from the Alexandra Palace is by the Baird and Marconi E.M.I. systems. Visitors to the Exhibition will see film excerpts, and studio and outdoor scenes. The pictures are being sent out from Alexandra Palace on about 6·7 metres, and the accompanying sound on about 7·2 metres. Five or six firms are stated to be now ready to sell sets to receive television programmes. The real programmes will start at the beginning of October.



# THE QUEEN OF SCOTS AND HER COURT—IN THE FILM "MARY OF SCOTLAND."



MARY, QUEEN OF SCOTS (KATHARINE HEPBURN), IS REPRESENTED AS TOSSEING RESTLESSLY IN HER GREAT BED AT NIGHT, DISTURBED BY THOUGHTS OF THE DIFFICULTIES OF RULING HER TURBULENT KINGDOM OF SCOTLAND.



THE MURDER OF RIZZIO (JOHN CARRADINE; RIGHT) IS A DRAMATIC MOMENT. THE GROUP SHOWS (L. TO R.) DARNLEY (DOUGLAS WALTON), RUTHVEN (WILLIAM STACK), THE QUEEN (KATHARINE HEPBURN), AND MARY BEATON (FRIEDA INESCORT).



MARY, QUEEN OF SCOTS (KATHARINE HEPBURN), DISCOVERS THAT HER HUSBAND, LORD DARNLEY (DOUGLAS WALTON), IS A COWARD AND A TRAITOR.



QUEEN ELIZABETH (FLORENCE ELDRIDGE) IS REPRESENTED AS FULL OF ANIMOSITY FOR HER BEAUTIFUL COUSIN, THE QUEEN OF SCOTS.



RIZZIO (JOHN CARRADINE) IS AT ONCE AWARE OF HIS IMPENDING FATE WHEN THE ARMED NOBLES ENTER THE QUEEN'S SUPPER-ROOM.



THE MURDEROUS LORDS FORCE THE QUEEN TO SIGN A PARDON. THIS GROUP SHOWS FAUDONSIDE (CYRIL MCLAGLEN), RUTHVEN (WILLIAM STACK), DOUGLAS (FRANK BAKER), THE QUEEN (KATHARINE HEPBURN), ARRAN (BRANDON HURST), AND MORTON (ROBERT BARRAT).



JOHN KNOX (MORONI OLSEN) DENOUNCED THE "MONSTROUS REGIMENT OF WOMEN." HE ALSO THUNDERED AGAINST THE ROMAN CATHOLIC FAITH, AND DID MUCH TO UNDERMINE THE QUEEN'S PRESTIGE WITH HER PEOPLE.

"Mary of Scotland" is Radio's picture drama of one of the most complex of all the famous royal tragedies in history. The film deals with the Queen's life from the time when she set sail for Scotland from France in 1561 until she mounted the scaffold at Fotheringay in 1586; and the great figures in the story are all represented. Bothwell (played by Fredric March) swaggers across the screen; Elizabeth of England takes counsel; Darnley plots; and John Knox thunders against the Scarlet Woman. History is, on occasion, treated somewhat cavalierly—for instance, one of the sequences

shows a meeting between the cousins—Elizabeth of England and Mary, Queen of Scots, an incident which is not in accordance with known facts; and Mary's association with Bothwell is represented in the most romantic light possible. The film, however, is designed to give a colourful entertainment set in the turbulent Scotland of the sixteenth century, not to provide scholars with an animated page of history or to shed new light on such controversial subjects as the Casket Letters. The film is now being shown in London.



# The World of the Theatre.

By IVOR BROWN.

## THE VICTORIANS.

THE theatre of our time increasingly directs its eyes to the past. And why should it not? Is the present so likely to offer humorous thoughts or comfortable sights? There was a time when "Castles in Spain" signified pleasant dreams; the Iberian actualities of 1936 suggest anything but consolation.

So back we look, to smile, to sympathise, to find "so amusing" the bric-à-brac, the wrappings, and the whiskers of an epoch devoted to close coverings of mind and body. I gather that Miss Austen's England is likely to abide at the St. James's Theatre for many months more; Miss Brontë's "Jane Eyre," recently on view at Malvern, is likely to be in London soon; and now our autumn season has opened with two pieces which announce their dates as 1875 and 1880. It is most evident that we would rather go in search of grandmother's childhood than face our own maturity. We return to the mid-Victorians, but we do so with a large sense of superiority.

The house in which I live has 1875 written on it in large letters. That, I fancy, made it available for my purse. 1875! What a date! If the year had been 1825, the house might have been small, inconvenient, and dilapidated, yet it would have cost three times as much. I am perpetually fascinated by the date-snobbery of the real-estate market. 1875 is taken to be absurd, pompous, ugly. Well, the house is ugly enough outside. But it has large, well-designed rooms and is strongly, serviceably built. I would rather live in it and have ample space than be cramped in a better-looking but less accommodating house built either under the Fourth George or the Fifth.

I take leave to mention my house because its year, 1875, is that chosen

and gay songs, respectable ballads of the tender passion and racy fandangoes of the professional stage. For an actress has married secretly into Twickenham and will tread an appropriate measure on the shores of the Thames.

standard of living with some dignity. They had the taste of their time and a certain mixture of elegance with good nature. By most counts they compare favourably with a country family of to-day.

But death bore hardly on them. Nor was life more gentle. Mrs. Mulqueen died in slow distress; one daughter married unhappily a fellow called O'Regan, who fell in love with Agnes, the other daughter, and was loved in turn. O'Regan committed suicide. A sick-nurse carried off the son of the house. At last confusion was replaced by calm. Agnes took to single blessedness with conviction. The widow married again.

There are several reasons why we did not quite believe in this household; diversity of accent was one and the shadowy character of Mr. O'Regan another. Miss Diana Wynyard was there to play Agnes and that alone would usually draw many playgoers. I wondered why Miss Wynyard was eager to play a Victorian part. The play, as a matter of fact, could all have been put forward into our time; the date was not essential to the subject. But as I began by saying, we crave to escape from the present; we are the eager devotees of a backward glance.

The theorists of the theatre often rail against the petty realism of the contemporary comedy. They ask for colour, poetry, imagination. They insist that the theatre should be proud of its theatricality. A change of date assists in this process. When the play is set in 1875 or 1880, we cannot pretend that the curtain has merely opened the fourth wall of the house next door. When it rises, we know that we have made a journey in time and must accordingly adjust our sense and sensibility to the taste and standards of another epoch. To put it at its lowest, dating a play backward makes an effective change. It provides quaint dresses and quaint modes of speech. We listen to quaint and graceful young women displaying their accomplishments

by singing for themselves at a piano instead of "getting" alien voices from the ether by the pressing of a knob. We see odd and amusing upholstery both on the furniture and around the human form.

In the case of "The Two Bouquets" we are invited to be jovial at the ludicrous Victorians' expense; in the case of "The Ante-Room" we were asked to study with sympathy the pattern of interwoven lives and conflicting passion in the medium of an Irish home. In either case there was no risk of our feeling that we might as well have peeped at our neighbours, or that we could have heard as good conversation at a cocktail-party. The Victorians present us with a different world, preposterous in the one case, poignant in the other. What matters is the difference and the sense it gives that we have been away from home. We have had an evening out and an evening away. We have been to a show.



"THE TWO BOUQUETS," AT THE AMBASSADORS: (L. TO R.) ALBERT PORTER (WARREN JENKINS), MRS. GILL (JOYCE BARBOUR), MR. GILL (FREDERICK RANALOW), JULIAN BROMLEY (BRUCE CARFAX), AND (SEATED) LAURA RIVERS (EDITH LEE) AND KATE GILL (ADELAIDE STANLEY) AT TWICKENHAM REGATTA.

"The Two Bouquets" is a Victorian comedy with music. The plot is slight, but diverting, and centres round the accidental transposition of two bouquets by a convivial rake.



"THE AMAZING DR. CLITTERHOUSE," AT THE HAYMARKET: DR. CLITTERHOUSE (RALPH RICHARDSON; SECOND FROM RIGHT), THE INVESTIGATOR WHO BECOMES A CRIMINAL HIMSELF IN ORDER TO STUDY CRIMINALS, DIRECTING A HIGHLY SUCCESSFUL BURGLARY.

Dr. Clitterhouse becomes a criminal in order to prosecute his medical studies of the criminals' reactions, and, doing so, proves a highly successful organiser of burglaries. His confederates are here seen "cleaning up" a fur-store.

by Miss Eleanor and Mr. Herbert Farjeon for their "Victorian Comedy with Music" called "The Two Bouquets," which you may see at the Ambassadors Theatre. This offers a cheerful, twopence coloured picture of Victorian suburbanism cutting a dash at the dance by night and at Twickenham regatta by day. All the extremities of 1875 fashion have been used to make a carnival of ancestral absurdity. But, really, are these Victorians so absurd? Their whiskers are supposed to be laughable; but is the bearded young high-brow of 1936 the man to mock them? The young ladies of to-day will titter at the misses of 1875. But their fashions in hats and dresses have recently "gone Victorian" to the full. The gentlemen in "The Two Bouquets" attend their aquatic sports with curious knickerbockers, oddly striped stockings, coloured blazers, and odd square, tasselled caps. All quite accurate, no doubt, but is the rig-out any more weird and wonderful than the Gents' Outfits to be seen on a golf-links? Take your scratch player of 1936, with a canary yellow pull-over, check plus-fours, dark blue stockings, and magpie shoes promenading beneath a vast red and green umbrella! Can he afford to regard the Farjeons' Twickenham bucks of 1875 as fantastic popinjays?

However, here are the Twickenham Mid-Victorians with hair on their faces and song on their lips, sweet songs

So we laugh at prim parenthood, watch papa break out before mammina can rein him in, pursue the complications of young love, and all the time resolve that the Victorians were the quaintest cards ever dealt by taste and fashion to this island of ours. That they were in many ways sensible, peaceable, industrious, and clear-minded folk need not be remembered. Here is a piece of colourful nonsense, and the Victorians strut in full plumage for its benefit.

A quite different matter was "The Ante-Room" at the Queen's Theatre, Miss Kate O'Brien's study of Ireland in 1880. Students of political history will remember that things were then beginning to get awkward in the Emerald Isle, but a country gentleman, like old Mr. Mulqueen in this play, need not fear violence and could keep his Old Masters on the walls without apprehension of arson. The Mulqueens would hold out for another forty years. Perhaps they did not do the country much good; on the other hand, I cannot believe that old Mr. Mulqueen did it any harm. If anybody was to draw rents, he would do it as tenderly as any and consider his tenants' needs. The Mulqueens appear to set a



DR. CLITTERHOUSE (BEHIND) MAKES CONTACT WITH A RECEIVER OF STOLEN GOODS: BENNY KELLERMAN (CHARLES MORTIMER; CENTRE), WITH HIS GIRL DAISY (MERIEL FORBES) AND ANOTHER CROOK, PAT (CHARLES FARRELL), GREET THE DOCTOR WITH SUSPICION.



## A PAGE FOR COLLECTORS.

A WELSH FURNITURE EXHIBITION: "QUEEN ANNE" OF 1770  
AND "ELIZABETHAN" OF 1685.

By FRANK DAVIS.

and the decoration along the top, and you find yourself well into the second half of the century: in other words, the maker, just familiar with the new-fangled decoration, met with usually on mahogany pieces, embodies this in a fine example of cabinet-making which is, in essentials, based upon the practice of 1710. No less interesting is the long-case clock of Fig. 5. Movement by a Welsh maker of about 1750; case (like the tallboy) of oak, with marquetry (or rather inlay) in chequer pattern, far more reminiscent of English Elizabethan practice than of anything made in the eighteenth century. Moreover, this is a square-faced clock—that is, it is the type found in England from 1670 to about 1720; later the square face is generally surmounted by a curved section.

It is evident from this that the usual rule (if, indeed, one can call it a rule) of allowing ten to twenty years for London fashions to influence provincial customs meets with notable exceptions in Wales. I have on several occasions pointed out on this page that country makers followed the lead of the great cabinet-makers of the capital not exactly with reluctance, but in no great hurry. (A similar phenomenon is to be seen in the designs of the American furniture makers in the eighteenth century.) Obviously, the Welsh, partly because, in a period of bad roads, they were more remote than the rest of the country, and partly because they have always been by nature independent, lagged behind current practice not by a decade or two, but by several; and lost nothing of their native ingenuity by so doing.

Perhaps Fig. 4 is just another instance of this conservatism. The date is fixed definitely by the fact that it is carved with the arms of Dr. John Williams, Bishop of Lincoln from 1621 to 1640, and Archbishop of York from 1641 to 1650. The type of the panel, with its arcaded design, is typically Elizabethan—offhand, I cannot remember a similar type of carving later than about 1615. Incidentally, clock enthusiasts, and also buyers of certain Lambeth Delft ware, will note with interest the winged cherub heads at each top corner. You find a similar device used to fill the corners (in brass or silver) of clock-faces in late seventeenth-century English clocks—pretty, chubby, baroque little creatures they are too—and they are also to be found on Lambeth drug-pots. Here in Dr. Williams's panel they are definitely Gothic, grotesque. On the clocks they are not quite sure whether they are angels or cupids—which is indeed not surprising, for I suspect they trace

their ancestry back to pre-Christian times, and once fluttered happily about the dove-drawn car of the Goddess of Love. Such imagery is scarcely befitting the dignity of a bishop (so soon to be an archbishop), and I, for one, applaud the tact of the unknown carver who was determined that his panel should portray cherubs of a more than Byzantine austerity.



SOME eighty pieces of furniture, mostly from houses in the southern part of the Principality, have been gathered together in the National Museum of Wales, Cardiff, and remain on view until the end of September. The catalogue—a workmanlike and informative production, and not a mere list of items—is by Mr. Ralph Edwards, of the Victoria and Albert Museum, and Mr. I. C. Peate, Keeper of the Department of Folk Culture and Industries at the Cardiff Museum: the glory to St. David, who, from his great church in the extreme south-west, surely welcomes this series of fine pieces, in which the Welsh craftsman has



1. A MAGNIFICENT EXAMPLE OF ARABESQUE MARQUETRY IN THE EXHIBITION OF WELSH FURNITURE AT CARDIFF: A WALNUT CHEST OF DRAWERS, OF ABOUT 1700, FROM GLAMORGANSHIRE.  
From the collection of G. E. Blundell, Esq.

imposed his own regional standards upon the fashions imported from London.

Is there such a thing as an easily recognisable Welsh style? I have heard people assert that there is, but in rough farmhouse furniture only—the implication being that a good oak three-tiered dresser is not the thing for a connoisseur to bother his head about. Others—and myself among them—consider that these dressers are some of the best things ever made. True, they would look out of place in, shall we say, the library of a Palladian mansion—but as they were not intended for such a position, and not many of us live in Palladian mansions, it is rather absurd to judge them by such standards. But as good-looking, well-proportioned, and eminently useful pieces of furniture they are unapproachable; what is more, they preserve a tradition common both to ourselves and the Welsh: we lost it, our neighbours adapted it to simpler ideals of living. There are several examples of this most characteristic type, a development of the sixteenth-century court cupboard, one of which is illustrated on the opposite page (Fig. 12) originally, no doubt, the usual Elizabethan two-tiered cupboard, with the elaborate upper portion added in the early nineteenth century, and also the columns of the lower part. Not many will feel that these later additions are improvements, but that does not make them the less interesting. (Were I the owner, I think I would be drastic and have them removed; I should then possess a good thing in the condition its maker intended it to be.) Other items in the show illustrate to perfection how this type of cupboard persisted right down to almost modern times, long after fashion had changed in England.

A similar conservatism is to be noticed in numerous other types. For example, the oak tallboy of Fig. 7 is at first sight good Queen Anne, cabriole legs and all, but look more closely at the fluting down the sides,



2. AN INSTANCE OF THE SURVIVAL OF FURNITURE STYLES IN WALES AFTER THEY HAD DIED OUT IN LONDON: A WALNUT CHAIR OF ABOUT 1710, WITH HOOF-FEET WHICH WOULD NOT BE FOUND IN A LONDON-MADE CHAIR MUCH LATER THAN 1695.

One of the most interesting features of this exhibition of Welsh furniture is the illustrations it affords of the time-lag in the adoption of designs originated in London by the cabinet-makers of the West. This walnut chair, which is covered with original needle-work, is in the collection of Captain P. J. Murray.

Fig. 8 is as good a piece of Charles II. walnut marquetry as one can see anywhere: it is not suggested it is Welsh. (The exhibition, by the way, is not confined entirely to pieces definitely made in Wales, but it includes also first-class examples of period furniture belonging to owners in Wales.) Of the later eighteenth-century furniture which could hardly have been made in the capital, the pretty mahogany bureau of Fig. 10 shows to perfection how the country maker was not bound by current theory, but used his own ideas, for here is a design to be seen in no pattern-book of the period; while, going back to the beginning of the century, Fig. 2 on this page is a good instance of what we may call the normal time-lag in design—a chair of about 1710, with the hoof-feet one would expect to find in London in, say, 1695. (I anticipate criticism on this last point by remarking that many will feel that this chair could very well have been made in London: I suggest that does not alter the fact that it is essentially a transition piece, a Queen Anne cabinet-maker's adaptation to a sedate mould of an older, William and Mary, type.)



3. ONE OF THE TREASURES OF THE EXHIBITION OF WELSH FURNITURE AT THE NATIONAL MUSEUM OF WALES, CARDIFF: A WALNUT TABLE OF ABOUT 1675; THE TOP VENEERED IN "OYSTER-SHELL" PATTERN.

This table has been in Brecknockshire since it was made, over two hundred and fifty years ago. It is now in the collection of Captain P. J. Murray.

Photographs the Copyright of the National Museum of Wales.





4. THE ARMS OF DR. JOHN WILLIAMS, BISHOP OF LINCOLN, IN THE EXHIBITION OF WELSH FURNITURE AT CARDIFF: A STYLE OF CARVING WHICH RECALLS ELIZABETHAN WORK IN ENGLAND, THOUGH IT CANNOT BE EARLIER THAN 1621.—(National Museum of Wales Collection.)



5. A LONG-CASE CLOCK OF OAK INLAID WITH CHEQUER PATTERN AND FLORAL PATTERNS IN HOLLY AND BOG-OAK; OF ABOUT 1750: ORNAMENT WHICH IS REMINISCENT OF THE ELIZABETHAN STYLES OF 150 YEARS BEFORE.—(Collection of J. A. A. Williams, Esq.)

**"QUEEN ANNE" OF 1770; "ELIZABETHAN" OF 1685:  
FURNITURE FROM WALES, WHERE OLD  
STYLES LINGERED, EXHIBITED AT CARDIFF.**



6. AN OAK CHEST OF ABOUT 1700 WITH A CARVED FRIEZE, AND A DESIGN OF MITRED MOULDINGS; AN INSTANCE OF THE PERSISTENCE OF A TRADITION IN WALES, SUCH DECORATION HAVING BEEN COMMON IN ENGLAND ABOUT THE MIDDLE OF THE SEVENTEENTH CENTURY.—(Collection of Mrs. Meuric Lloyd.)



7. AN OAK TALLBOY OF ABOUT 1770; THE ORNAMENT PROVING THAT IT IS OF LATE DATE, THOUGH THE DESIGN RETAINS THE QUEEN ANNE TRADITION.—(Collection of Mrs. Mabel H. L. Carter.)



8. A WALNUT CABINET OF GREAT BEAUTY: AN IMPORTANT EXAMPLE OF CHARLES II. MARQUETRY DECORATION IN COLOURED WOODS, WHICH HAS BEEN IN BRECKNOCKSHIRE, SINCE ABOUT 1680.—(Collection of Mr. P. J. Murray.)



9. THE SURVIVAL OF THE GOTHIC TRADITION INTO THE SIXTEENTH-CENTURY IN WALES: A DOLE-CHEST FROM GLAMORGANSHIRE WITH LATE GOTHIC TRACERY; DATING FROM ABOUT 1550.—(Collection of Dr. H. V. Leigh.)



10. A STRIKING EIGHTEENTH-CENTURY DEVELOPMENT IN ORNAMENTATION FROM MONMOUTHSHIRE: A MAHOGANY SECRETAIRE, WITH PIERCED SCROLL-WORK.—(Collection of the Hon. Mrs. Waller Roch.)



11. RENAISSANCE ORNAMENT OF A TYPE INTRODUCED BY ITALIAN CRAFTSMEN EMPLOYED BY HENRY VIII. AND COPIED IN WALES: FRAMED OAK PANELS FROM DENBIGHSHIRE.—(National Museum of Wales Collection.)



12. A TRIDARN, OR THREE-PIECE WELSH CUPBOARD: A TWO-TIERED CUPBOARD OF THE ELIZABETHAN TYPE, BUT DATED 1685, TO WHICH THE CANOPY WAS ADDED LATER.—(Collection of Colonel J. C. Wynne Finch, M.C.)

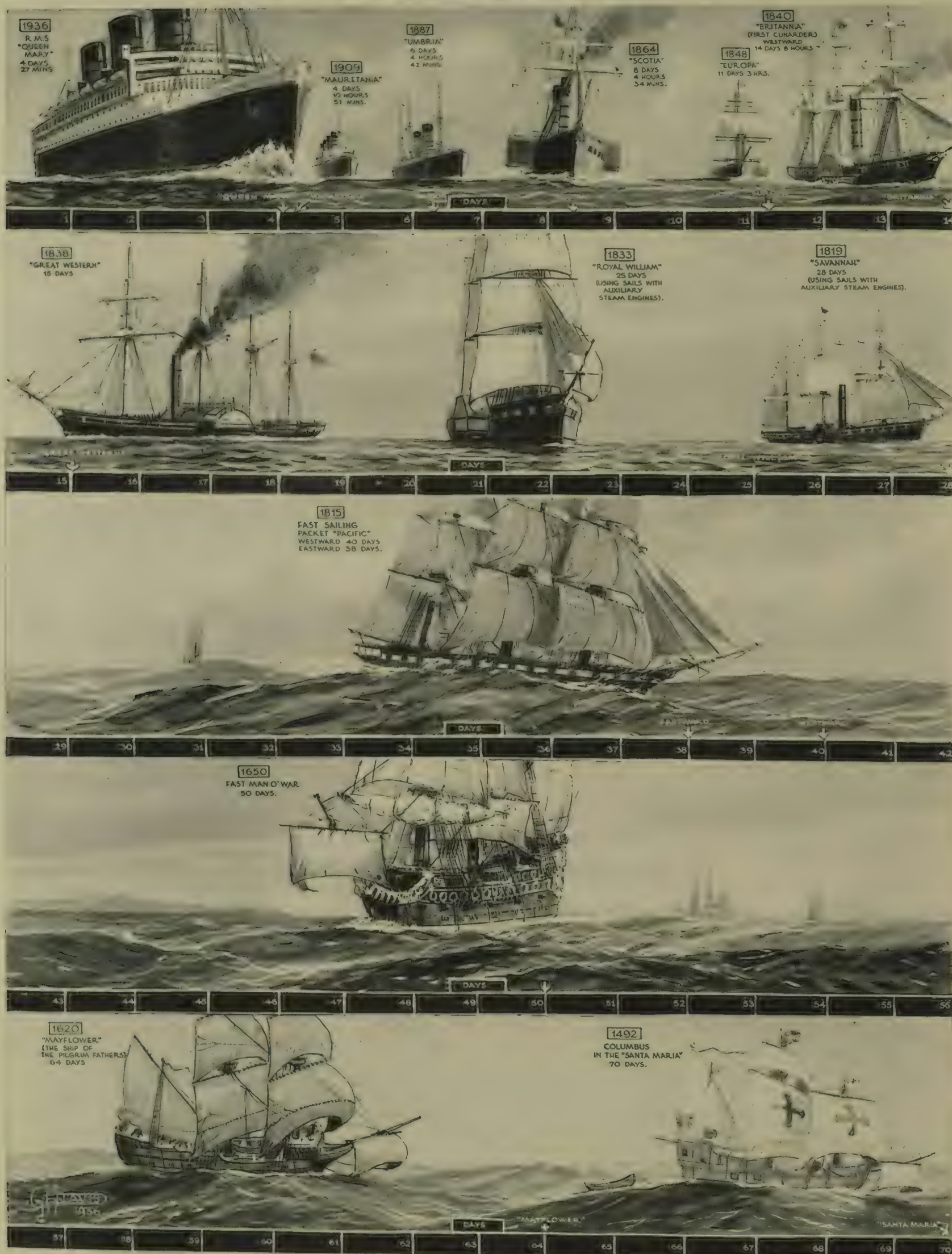
The Temporary Loan Exhibition of Welsh Furniture, open until September in the Circular Gallery of the National Museum of Wales, Cardiff, illustrates two classes of furniture between Tudor and Georgian times. The first class comprises Welsh furniture, mostly made of oak; and the second imported pieces used in Wales and representing styles which have influenced and stimulated the craft of furniture-making in the Principality. The oak panel of Fig. 4 on this page, like many of the other pieces illustrated, shows the time-lag that existed before London styles were used by Welsh craftsmen. Although the style of the carving

is Elizabethan it cannot be earlier than 1621, at which date Dr. John-Williams became Bishop of Lincoln. The movement of the clock seen in Fig. 5 is by Samuel Roberts Llanvair who flourished about 1750. The oak dole-chest, seen in Fig. 9, was reconstructed (probably in the eighteenth century) when the top part was set back with a shelf. The framed oak panels of Fig. 11 show a profile head in a roundel, and a chimera, the ideas for both being plainly derived from Italian sources.—[PHOTOGRAPHS COPYRIGHT NATIONAL MUSEUM OF WALES. (SEE ARTICLE ON FACING PAGE.)]



# THE "QUEEN MARY'S" RECORD: SOME ATLANTIC CROSSINGS COMPARED.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS.



THE EVER-SHORTENING ATLANTIC CROSSING: EPOCHS IN ITS HISTORY; WITH A SCALE SHOWING, GRAPHICALLY, THE REDUCTION FROM COLUMBUS'S SEVENTY DAYS TO THE "QUEEN MARY'S" FOUR DAYS.

It is proudly claimed that everything connected with the "Queen Mary" has been carried out to schedule. Even before she had left Clydebank it was stated by responsible officials that the ship had the necessary speed to regain for this country the record for the quickest Atlantic crossing. It was added that this record would certainly be gained in August. Thus the "Queen Mary" may be said to have broken the record "to schedule" when she passed the Ambrose Lightship, off New York Harbour, at 11.12 p.m. on August 23, having covered

the Blue Riband course from the Bishop Rock (Scilly Isles) in 4 days, 27 minutes, at an average of 30.14 knots. The "Normandie," on her maiden voyage last year, made the westward passage at a mean speed of 29.94 knots. To capture the Blue Riband the "Queen Mary" must perform the homeward run at an average speed exceeding 30.31 knots. For twenty years the famous "Mauretania" held the record, until she was robbed of it by the "Bremen." The "Europa," the Italian liner "Rex," and the "Normandie" then won it in turn.





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# THE ENGLISH SCENE: PEACE AND "WAR" IN COUNTRY AND TOWN.



THE THREAT TO THE SURROUNDINGS OF MILTON'S COTTAGE AT CHALFONT ST. GILES AVERTED: THE COTTAGE, IN WHICH "PARADISE LOST" WAS FINISHED.

The rural setting of the famous old cottage at Chalfont St. Giles, Buckinghamshire, where Milton lived for some months in his later years, was in danger of being spoilt by the development of the adjoining field as a building estate. The Trustees of the cottage, which is kept as a Milton museum, appealed for the amount of the purchase price, £1200, in order to preserve the charm of its rusticity. Recently it was announced that Lord Wakefield of Hythe had most generously



THE FIELD ADJOINING MILTON'S COTTAGE WHICH WAS LIABLE TO BE DISFIGURED BY BUILDINGS—NOW BOUGHT BY LORD WAKEFIELD FOR THE TRUSTEES.

offered to buy the field and present it to the Trustees. It was stated that he desired to give the land to the Trustees as a means of associating the Ward of Bread Street, City of London, of which he is the Alderman, with Milton's cottage. Milton was born in the Ward of Bread Street. He went to Chalfont in July 1665, to escape the plague in London. It was in this cottage that he completed "Paradise Lost."



A NEW RETREAT FOR KING GEORGE'S SHOOTING PONY: JOCK ON HIS WAY FROM WINDSOR TO SANDRINGHAM, WHERE HE WILL END HIS DAYS.

As the Royal Mews at Windsor have been closed, Jock, the late King George's favourite shooting pony, has left for Sandringham, where he will live in retirement. The whole of the horses are being transferred from the Windsor Mews to Buckingham Palace Mews. All the coaches used for the Ascot Races procession are to remain at Windsor; but the famous Windsor Greys will move to London.



ANTI-GAS TRAINING IN THE NORTH: YORKSHIRE POLICE EXERCISING ON BICYCLES IN FULL ANTI-GAS CLOTHING, BOOTS, AND MASKS.

The measures being taken by the authorities to develop anti-gas training in this country are progressing steadily. A correspondent notes of the above photograph that a number of the West Riding Police who carry out patrol-work on cycles or on horseback are now trying out new anti-gas clothing, and getting used to taking exertion in gas-masks. The clothing is said to be not so cumbersome as it appears.



THE ALDERSHOT COMMAND EXERCISES IN SUSSEX: ARTILLERY IN ACTION DURING THE NIGHT-FIGHTING WHICH PERSISTED THROUGHOUT THE MANŒUVRES.

The Aldershot Command Exercises, held in Sussex, were remarkable for the part played by mechanised forces of various descriptions. The 2nd Division was advancing south-westwards from between Horsham and Hayward's Heath and being held up by a cavalry brigade, an infantry brigade, and powerful artillery. Major-General Wavell, commanding the 2nd Division,

had been allotted Motor Transport (seventy motor-coaches) sufficient to move 2000 men quickly. There was much night fighting on August 17-18, including an engagement in the streets of Billingshurst. By the time the Exercises came to an end the defending forces were hemmed in close to Worthing.



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# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## SHOULD PROFITS BE CONCEALED?

ONE of the most curious and interesting passages in the report of the Board of Trade Committee on Fixed Trusts, or Unit Trusts as it decided to call them, was that in which it dealt with the habit of ordinary joint-stock companies of hiding their profits; in other words, of publishing accounts which are deliberately incorrect. The Committee, so rightly insistent that the managers of the Unit Trusts should give full and correct statements about the income that they earn and the manner in which it is disposed of, seemed at the same time to regard this practice of concealing profits as quite excusable when followed by companies which, working under the Joint Stock Companies Act, provide their shareholders (if possible) with dividends, and the consuming public with some commodity or service. "The limited company," says the Committee's report, "recommends its wares to its customers by quality and price; the customer has every reason to suppose that the company means to make a profit, and the profit is not limited by any promise to the customer, nor is the customer attracted by any suggestion that the profit will be small. The shareholders recognise that it is not always wise to stimulate competition by advertising their profit, and they acquiesce, perhaps not quite so willingly, in the prudent restraint which strengthens the company in its reserves at the expense of the dividend. In the last resort the shareholders can, by suitable resolutions, secure information."

### OFFICIAL APPROVAL OF DECEPTION.

It has been said by Mr. H. G. Wells, in his "Outline of History," that profit, which he described as the "rude incentive of most human commerce since the beginning of society," and was one of the things which the leaders of the French Revolution wanted to abolish altogether, is "the economic riddle that still puzzles us to-day." The Board of Trade Committee, by its endorsement of the practice of concealing profits, encourages those who make this riddle insoluble, and sets official approval on a practice which has been denounced in severe terms by critics of our financial system. Such critics, moreover, are not confined to the ranks of theoretical and academic revolutionaries, but have been found among distinguished accountants and practical administrators of business organisations. A few years ago Sir Mark Webster Jenkinson, F.C.A., reading a paper before the Sheffield branches of the Institute of Bankers, the Chartered Institute of Secretaries, the Society of Incorporated Accountants, and the Society of Chartered Accountants—all severely practical bodies—pointed out, among other interesting things, that the real value of the assets of a company depends on the earning power of a business; that to gauge the earning power of a business it is essential to ascertain how, where, and why the profits have been earned, and that "no balance sheet will, and no balance sheet can, afford any reliable guide on these matters. Indeed," Sir Mark added, "backers of horses have better information available than speculators in shares!" In the opinion of this specially qualified critic there was evidently something very wrong with the system which the Board of Trade Committee blesses with its approval.

### MUST BALANCE SHEETS BE MENDACIOUS?

Still more vigorous were the terms employed in denouncing the deceptions of balance sheets by Sir Josiah Stamp, that most versatile economist, official,

and business leader, who has gained experience in the inland revenue office, as secretary and director of a great industrial company with interests in many others, and finally as chairman of one of our chief railway companies and director of the Bank of England. In his book on "Current Problems in Finance and Government," he says that "our modern fetish of a 'safe' or 'sound' balance sheet lies in almost every line, and yet is approved professionally because it overstates no assets and understates no liabilities, while it has valuable premises written down to negligible figures and reserves hidden in innumerable places, or profits 'held up' and 'tucked away.' . . . Prudence

such entries as freehold and leasehold premises, plant and machinery, stock-in-trade, investments and sundry debtors. Concerning all these items the value set upon them must be more or less a matter of guess-work, because no one can be certain as to how much exactly they would fetch until they are actually sold or (in the case of the debts) actually collected. Now it is the practice of careful and "conservative" boards of directors to put a low value on these doubtful assets, so understating the real strength of the company's position. This is the practice against which Sir Josiah Stamp was protesting when he talked about valuable premises written down to nothing and reserves hidden in innumerable places and profits held up and tucked away. It is, of course, quite a pious fraud and merely means that the balance sheet shows the assets of the company as standing at less than their real value—when, for example, premises which could probably be sold for £100,000 are put in at a value of £50,000. When the system is worked in the opposite direction and a building which ought to have been written down to £50,000, because it has not been kept in repair or has otherwise lost value, is still left standing at £100,000, then the process becomes really vicious. But in whichever direction the concealment is worked, it involves a departure from veracity.

### ITS EFFECT ON PROFIT.

It is this departure from veracity that roused Sir Josiah's denunciation, and its effect is to make the apparent profit earned also incorrect; for profit is the difference between liabilities and assets, and if the assets are understated the profit is made to look smaller than it is in fact, and *vice versa*. It is not the writing down of assets to which objection can be taken, but the concealment of the process. Prudence, as Sir Josiah has told us, is quite compatible with the presentation of a balance sheet as it ought to be—namely, a faithful record of the total capital put into the business, whether as original outlay or out of profits retained. Such a balance sheet, as he says, would show the true rate of profit earned, and in these days, when capitalism has so many vehement critics, it seems to be a mistake to give these critics a handle by concealing the true rate of profit that is gained by the companies

that work to supply the needs of the community. Sir Josiah relates that when he was a surveyor of taxes, people used to come to him with sheets of paper and say, "I do not keep much of accounts, but I have made this up for the bank manager, and it puts the best face on things"; and one day he was talking to a bank manager, who said that people often came to him and said, "Here is a thing I had to prepare for the tax people, and so I am at least as right as that." To one it was to be maximum, to the other a minimum. "Ought," asks Sir Josiah, "the balance sheet to be a thing you can pull this way and that? . . .

Why the financial community should acquiesce in a condition of things in which a balance sheet can be almost anything, I cannot imagine." And yet, as we have seen, the Board of Trade Committee seems to think that this system can quite well be condoned in the case of ordinary companies, while at the same time it proposes to impose on the Unit Trusts a degree of disclosure which, as pointed out by last week's *Economist*, "far exceeds the legal requirements for the revenue accounts of any other undertakings." When Parliament legislates for the Unit Trusts, we may hope that it will not overlook the need for clearer disclosure of the profits of all public companies.



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is just as possible without departing from what a balance sheet ought to be—a faithful record of the employment of the total capital invested in the



FROM THE COLLECTION OF A COLLECTOR: "PLAGE À TROUVILLE."—BY EUGÈNE BOUDIN (1825-1906).

This characteristic Boudin is one of the unusually interesting works exhibited under the title "Collection of a Collector": Modern French Paintings from Ingres to Matisse, at Messrs. Wildenstein's. Like the rest of the pictures on show, it was the property of the late Josef Stransky. It is an oil on panel; measures 6½ by 11 inches; and is dated 1874. Ralph Flint declared that it placed the artist among the innovators of his time.

Reproduced from the Original in the Wildenstein Galleries, 147, New Bond Street, W.1. (Copyright Reserved.)

business, whether as an original outlay or retained profits, from which the true rate of profit on invested capital can be determined."

### HOW CONCEALMENT IS WORKED.

But it is high time to make it clear to readers who are unfamiliar with these mysteries how all this balance sheet jiggery-pokery, now officially approved by the Board of Trade Committee in the case of ordinary companies, is carried out. On the assets side of any balance-sheet you will see a list of items which includes, in the case of any commercial or industrial company,



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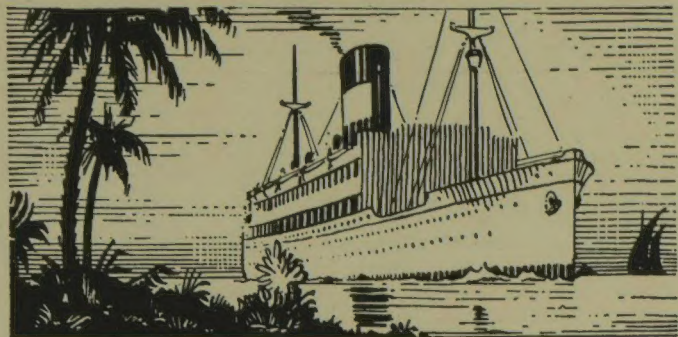
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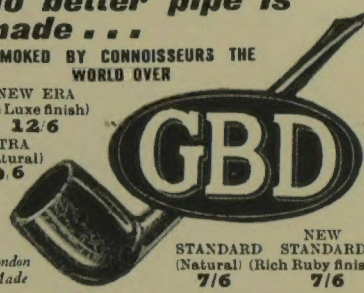
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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## THE HIGH TATRAS OF CZECHOSLOVAKIA.

A COUNTRY with a fine range of mountains certainly has a touristic asset of great value, and in the High Tatras, which form a mountain group in the great Carpathians, a range extending from Bratislava, on the Danube, in the west, to Orsova, also on the Danube, near the Iron Gates, a distance of over 800 miles, Czechoslovakia has a wonderful mountain playground, where the scenery is so varied of its kind, and the configuration of the district is so adapted to exploration, that all of its many charms can be viewed with comparative ease, whilst there is still climbing sufficient to satisfy the desires of the most ardent and skilful mountaineers.

The central section of the Carpathians, which contains the High Tatras, forms the frontier between Poland and Czechoslovakia, but the High Tatras lie very compactly within a comparatively short stretch of this, directly north of the stations of Štrba and Poprad, on the line

to Košice, and it is along this route that one proceeds to Štrbské Pleso, Starý Smokovec, and Tatranská Lomnica, the principal resorts of the High Tatra region. It is an interesting journey.

Soon after leaving Prague, the line ascends a gently undulating range of hills, the watershed of the Rivers Vltava and Labe, then descends to the broad plain of the Labe, and after passing Kolin, where Frederick the Great suffered a defeat in one of the battles of the Seven Years' War, and Pardubice, the track lies along the romantic valley of the Tichá Orlice River. Then, near Trébovice, crossing over the watershed of rivers flowing into the North Sea and the Black Sea, it enters Moravia, and crosses it, to Bohumin, in the north, a junction for Germany and Poland, and runs by the eastern slopes of the Beskydy mountains on into Slovakia. From now on the landscape is mountainous, with magnificent scenery, of river, valley, forest, and mountain, until at Štrba one gets a splendid panoramic view of several of the fine peaks of the High Tatras. Just beyond Štrba we come to the station of Poprad, where a change is made to an electric train, for the stations of Starý Smokovec and Tatranská Lomnica, each of which has connections with Štrbské Pleso.

The extreme length of the High Tatras group is forty miles, and the width from nine to fifteen miles. Most notable of the peaks are Gerlachovsky, 8737 ft., the highest point in the Carpathians; Lomnický, 8642 ft., and Kriván, 8190 ft., and there are, in all, no less than 103 little lakes scattered about the region, gems of bluish-green water, the highest Wahlenbergovo Pleso, and the largest Štrbské Pleso. Innumerable streams, with many waterfalls and rapids, descend from heights of 2000 ft. and over into the valleys below, and thickly wooded slopes of fir, larch, and dwarf pine form a striking contrast to snowy mountain-crests. Mountain huts and refuges, under the control of the Czechoslovak Tourist Club, are dotted here and there, all of the huts equipped with telephone and medicine-chests, and adequate board and lodging is provided at very reasonable charges; whilst hotel accommodation, first-class in standard, is to be found in Tatranská Lomnica, Starý Smokovec, and Štrbské Pleso, and there are sanatoria at Vyšnie

Hágy, Tatranská Polianka, Nový Smokovec, and Tatranská Kotlina.

The climate of the High Tatras is excellent in summer-time, with many hours of sunshine daily, rich in ultra-violet rays, and very pure and invigorating air. Those



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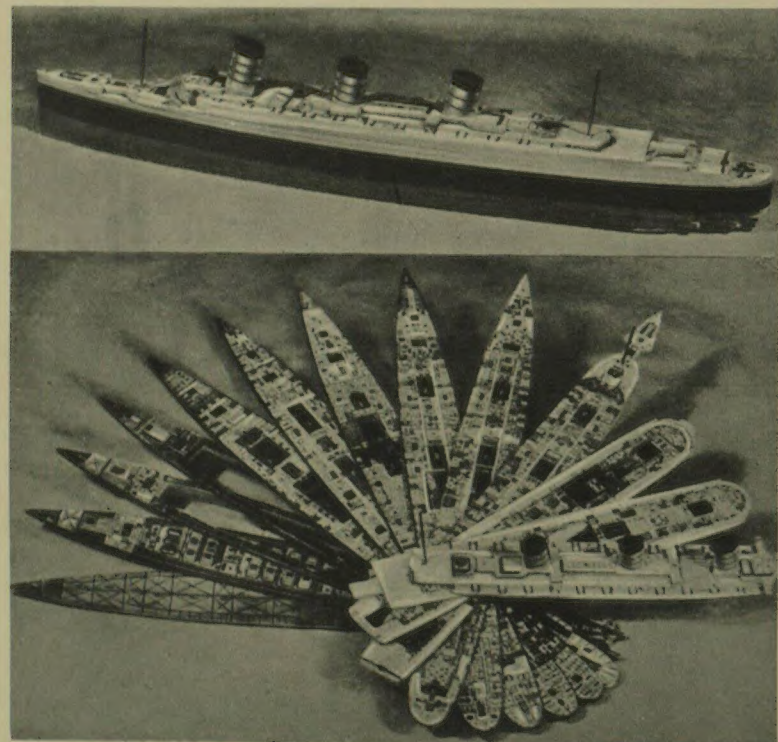


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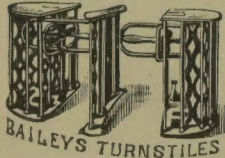
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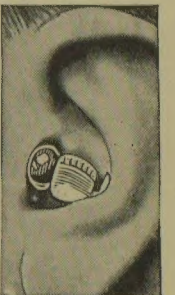
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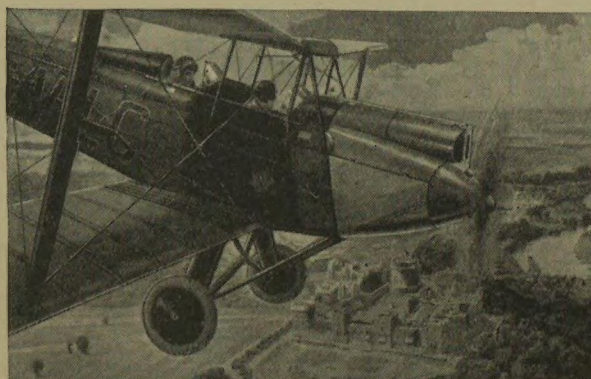
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